

Saturday 9 August 2014

Amateur Photographer



Sigma 24-105mm f/4
The competition just got a lot hotter for Canon and Nikon in the premium kit lens department

Passionate about photography since 1884



Gun control

Adam Duckworth shows how to create great lighting on location using portable flash



The sand man

Gary Greenberg's incredible microscopic images of sand reveal the beauty under our feet



Better video

Learn to master the red button, as **Victoria Grech** begins a new series on DSLR video skills

Perfect family portraits

Tips and techniques from the woman whose family photos have become an internet sensation

PLUS Richard Sibley on why the Nikon D300 is still almost his perfect DSLR – and what he wants from the D400



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*Pictured: "House of Savreda" by Werner Pawlak, from LUMAS.CO.UK

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An AP reader once half-joked to me that photographers' families were the least photographed in Britain. His point was that we take great care and effort over

our landscapes, or whatever it is we shoot, but not our pictures of the people we care for the most – that's if we photograph them at all.

I was the complete opposite. I went to great lengths to set up photogenic scenarios, exploited good light and strove to produce a documentary

archive of my kids growing up that I could be proud of. Now that they're teenagers and no longer tolerate my lens in their faces, my dog is my muse, but if and when I eventually have grandchildren they too will think that my nose is circular and made of glass.

Of course, none of my work came close to Elena Shumilova's beautiful family portraits (pages 20-25), and I confess to being slightly cross that she only took up photography two years ago! Some people have too much talent.
Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© RICHARD FRASER

Sea Monster by Richard Fraser

Canon EOS 5D Mark II, 24-105mm, 51secs at f/20, ISO 320, ND filter, tripod

'A group of us were whiling away the day taking photographs under the strong East Anglian sun,' says Richard of this image taken from our Flickr page. 'While most people would relish the thought of warmth in October during a day out, we were hoping for some more cloud cover to flatten the light and give us something to create texture in the upper section of our images.'

'The clouds eventually came in the late afternoon, enabling us to take a few images

we might be able to work with. This old lighthouse had a huge presence over this stretch of coast. It reminded me of a strange sea creature, akin to a *Doctor Who*-type character.

'I wanted to line the posts up to give the simplest of compositions and put it in the middle of the largest possible seascape I could manage. I thought that would give the "sea monster" a sense of dominance over its environment.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Fuji plans

Upcoming lenses for Fujifilm's X-series cameras are outlined in a new 'road map' that features an XF 90mm f/2 R for the first time. The new 90mm 'medium telephoto' is due out in mid-2015, as is an XF 16mm f/1.4 R. The XF 16-55mm f/2.8 WR is scheduled for release next spring, while a 'super telephoto zoom' is due at the end of 2015 and the XF 50-140mm f/2.8 R OIS WR will go on sale at the end of this year. For details visit fujifilm.eu.



Holiday selfies

Another world's best selfie challenge has reared its head. 'Any scenario is ideal to show your funny side: on the beach, in the hotel, by the pool or drinking a mojito at the bar – you choose,' says organiser Servigroup Hotels. The best selfies will win prizes including a three-night hotel break for two. The deadline is 30 September 2014. For details, visit servigroup.com/en/competitions.

Express delivery

Adobe's free mobile image-editing software Photoshop Express has provided a host of new features in its latest update, including raw file editing. Also on board are a Blemish Removal tool, the capacity to alter the intensity of the app's Looks filters, and a Defog function that can reduce fog and haze. Adobe Photoshop Express is available to download now on iOS and Android.



Cycle challenge

CameraWorld staff braved the heatwave to cycle more than 50 miles to help raise money for charity. The team, who work at the retailer's Chelmsford store, say they completed the London to Southend Bike Ride in 4hrs 15mins, raising money for the British Heart Foundation. Thousands of other cyclists took part on 20 July.

Sheepish snap victory

A picture of a lone sheep on a sculpture has won a national competition. William Lawson's picture was chosen by public vote as winner of the Art Fund Prize for the Museum of the Year 2014 photography competition. Lawson, who has won a photography holiday in Italy, captured the image at Yorkshire Sculpture Park in Wakefield.



WEEKEND PROJECT

Road cycling

If the drama of the Tour de France whetted your appetite for the world of road cycling and the breathtaking photo opportunities it provides, there's still plenty of events happening across the country. While the Tour of Britain starts next month in Liverpool, this weekend sees the Prudential RideLondon: an annual two-day

festival of cycling.

With a number of events taking place across the capital, perhaps the biggest draw is the RideLondon-Surrey Classic on Sunday 10 August, where 150 of the world's top cyclists from 25 professional teams will race through the iconic streets of London and the Surrey Hills.

1 You're not just restricted to shooting with a telephoto lens – in fact, more often than not, you're better off with a wideangle optic, especially if you're on an inside bend where you can get down low for a dynamic angle.

2 If you're shooting in the capital, London's iconic buildings can make fabulous backdrops to your shots, so try to position yourself where they're visible.



Capungaero

BIG picture

Dronestagram selects the winner of its first global competition

◀ Drone photography (or, if you like, droneography) is a genre that has been slowly creeping its way into view for a while now. Like toy camera and smartphone photography, drone photography has quickly gone from becoming a niche subject to one that is finding serious coverage in a vast number of publications and websites.

This year saw the launch of Dronestagram, a website dedicated to sharing the best aerial photographs taken using a drone. The website also launched its first competition and was inundated with entries.

This incredible shot, taken by Dronestagram user Capungaero in Bali, was chosen as the overall winner of the competition. With shots like this, perhaps we should start taking droneography a little more seriously. For more, visit www.dronestagr.am.

Words & numbers

Not everybody trusts paintings but people believe photographs

Ansel Adams
Photographer

3 Out on the hills of Surrey, the roads narrow, so set yourself up on a famous climb, such as Box Hill or Denbies, where spectators crowd the roads. Riders will be pushing themselves hard so you should get some good expressions.

4 It's not all about the action – arrive early before the start and you can potentially get some great shots of riders warming up and some nice details.




© PROUDENTIAL RIDER/CONK

(Over)
One Million
The number of selfies taken each day

Hasselblad says the new device is compatible with most V models



Hasselblad to debut 'back to the future' digital back

 Designed to fuse old and new, Hasselblad is set to debut a 50-million-pixel digital back, which it claims will work with almost every V-System camera made since 1957.

The Swedish firm says that the 'back to the future' CMOS imaging sensor-based device packs the same features as the Hasselblad H5D-50c.

Company CEO Ian Rawcliffe said:

'We have experienced a substantial resurgence of interest in our iconic V cameras – users love the traditional ergonomics and the unique appearance...

'Photographers using V-System vintage cameras can now realise the true potential for these definitive capture devices.'

The CFV-50c is the only digital back for V-System cameras to not require external cables.

Hasselblad – which no longer makes V models – says that only the 202, 203 and 205 models need 'slight modification' to be compatible with the new back.


Features include an ISO sensitivity up to 6400. The back attaches to the camera in the same way that a photographer would attach a film magazine.

It is set to cost £11,400.

Visit www.hasselblad.com.



'Prestige'-version Pentax K-3 on way

 PENTAX brand owner Ricoh Imaging UK is set to release a 'prestige' version of the K-3 DSLR.

Launched last year, the K-3 carries a 23.35-million-pixel imaging sensor and a weather-sealed body.

The new version, of which only 2,000 units will be released worldwide, features a body finished in a 'high-grade', gunmetal-grey coating. There will also be a battery grip to match.

At least 100 units are expected to arrive in the UK of the 1,000 destined for Europe.

The kit will come in a presentation box and cost £1,099, including the battery grip.

A launch date has yet to be announced.



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Best garden close-ups

The winners of an international macro photography contest have been announced.

Minghui Yuan, from China, won first place and £500 in the International Garden Photographer of the Year (IGPOTY)'s Macro Art competition.

Second place went to Jacky Parker, while Stefano Coltelli came third.

Entries for the wider IGPOTY contest – which carries a top prize of £5,000 – close at the end of October this year.

Last year's winner was amateur photographer Rosanna Castrini from Italy.

She beat 18,000 entries to take the overall title.

Visit www.igpoty.com.

Clockwise from top: 'Growing Agave' by Minghui Yuan; 'Spiral' by Stefano Coltelli; and 'Winter Windflower' by Jacky Parker



Lighting drone takes first flight

AUTONOMOUS photographic lighting drones that automatically assume correct positions to achieve specific lighting effects have been developed by researchers at MIT and Cornell University.

The drone responds to the subject's movements and turns in order to keep the lighting consistent.

The system is controlled via a camera-mounted interface, through which the photographer indicates which direction he or she wants the light to come from, and the drone subsequently positions itself accordingly.

In the demonstration exercise, the photographer specified a thickness for the light's rim width. The drone then automatically adjusted its position to maintain the same lighting conditions as



The user can position the drone to control the direction they want light to come from

the portrait subject moved and turned. Manohar Srikanth, who worked on the system at MIT, said the drone would also be able to respond to the photographer's movements in a similar manner.

The drones were presented at the recent International Symposium on Computational Aesthetics in Graphic, Visualization and Imaging.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



Royal Edinburgh Military Tattoo

A spectacular evening of dance, performance, military musicianship and fireworks happens against the backdrop of Edinburgh Castle throughout the month of August. It's worth booking ahead for this legendary extravaganza.

Until 23 August. www.edintattoo.co.uk



How You See

Throughout August, the Grant Bradley Gallery is showing a diverse selection of photography by artists from the Bristol region. With no set theme to speak of, each photographer is showing images that best represent themselves.

9-30 August
www.grantbradleygallery.co.uk

Dalston Anatomy

Italian artist Lorenzo Vitturi exhibits in the UK with a major show focusing on an East London market, using objects from the market to create sculptures in his studio. The finished sculptures are combined with street scenes to create surreal composites.

Until 19 October. www.thephotographersgallery.org.uk



UK WIDE

Swift Migration

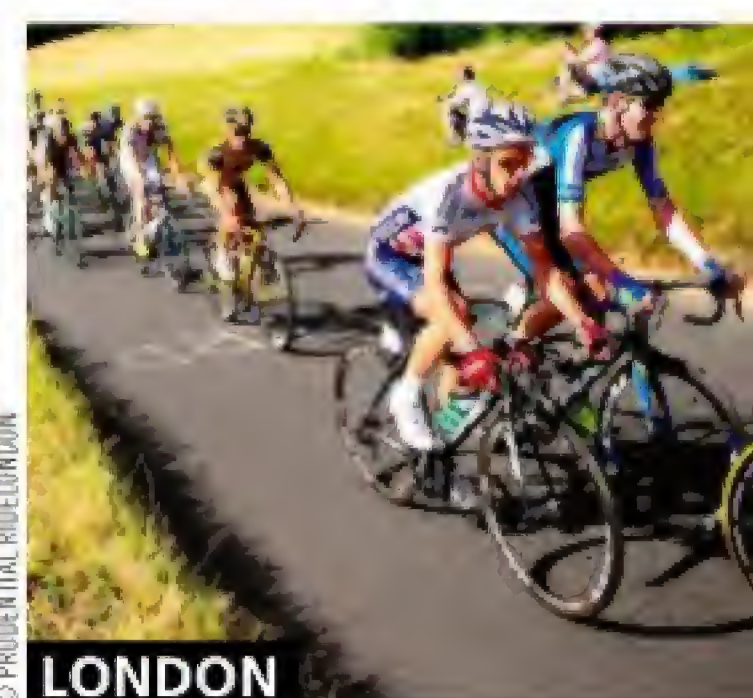
Swifts begin their migration around late July or early August each year, and they're likely to have gone entirely by early September. This is therefore your last chance to capture some shots of these distinctively shaped birds. Bring a long lens and sharp eyes.

Until early September
www.rspb.org.uk

Prudential RideLondon

If the Tour de France hasn't got you all cycled out, get yourself to London for some shots of the Prudential RideLondon festival. Keep an eye out for some of the more unusual events, such as handcycling, and check out our guide to shooting road cycling on pages 4-5.

9-10 August
www.prudentialridelondon.co.uk





Viewpoint Lars Rehm

You may not have thought much about editing your images using your smartphone, but give mobile editing a chance as it has numerous advantages

To many photographers, image editing on a smartphone means wannabe-retro filters, comic-style digital stickers and crude skin-softening effects on teenager selfies. However, editing on a smartphone should not be so easily dismissed. Despite touch control and small displays, with the right apps installed, the phone in your pocket can be a powerful editing tool with one obvious advantage – it can be used anywhere and at any time. For example, you can use it on a crowded Underground train, while standing in line at the supermarket or in the dentist's waiting room, allowing you to work on images when it would not be otherwise possible.

Of course, there are a few restrictions you have to bear in mind. Most editing apps limit image output size to 4 or 5 million pixels, which is more than enough for online sharing and posting but not ideal for making large prints. Most smartphone screens also do not offer the colour accuracy you are used to from your calibrated computer display, and while masking, layers and marquee tools are available in some apps, pixel-precise editing with your finger on a 5in screen is pretty much impossible.

So, when you're preparing images for print, doing colour-critical work or pixel-level editing, using a desktop imaging application is obviously the way to go. However, despite the restrictions, there are various editing

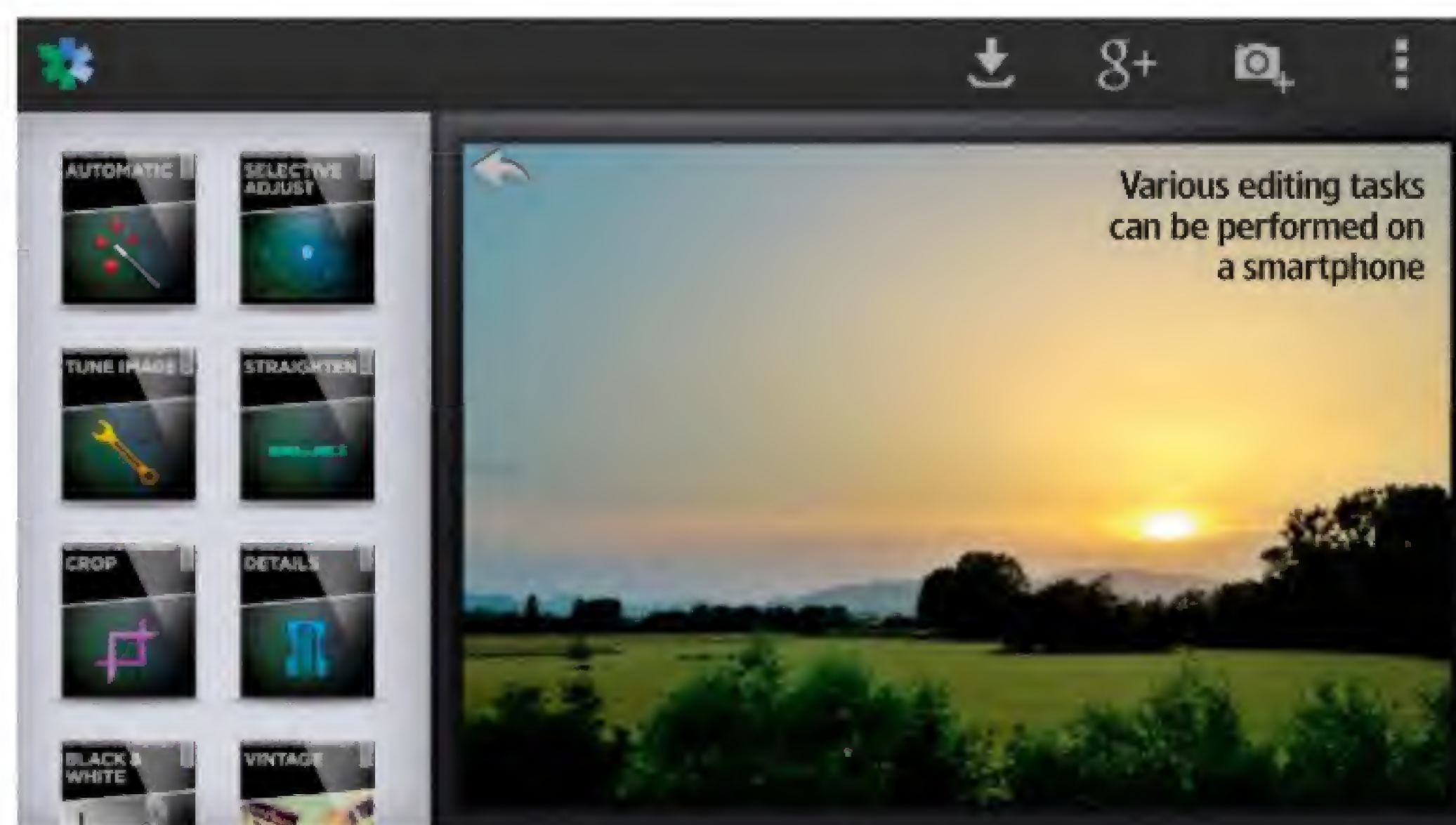
tasks that can be easily performed on your phone and will benefit most images. The well-designed touch interface of apps such as Snapseed, Pixlr Express or Photoshop Touch allow for quick and efficient cropping, brightness and contrast adjustments or colour modifications.

Beyond the basics

If you want to go beyond the basics, the possibilities are endless. General editing apps such as the ones mentioned above typically also offer control over shadows and highlights, sharpening and detail, selective blur, HDR effects, a range of filter options and frames. For those who want ultimate user control, specialist apps such as AfterFocus and HDR Camera, that focus on only one task, might be the weapon of choice. You can create custom workflows by combining two or more apps.

Smartphone editing will not replace your desktop workflow any time soon, but it can be a powerful additional tool for those occasions when you can tolerate its limitations or have some time to kill without access to a computer.

So make sure you've always got a few pictures to work on stored on your device, dive into the app store of your choice, install some apps and get editing the next time you're stuck on the Tube or waiting at the Post Office. You might be surprised at what you can do on your phone.



Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on twitter @larsrehm

New Books

The latest and best books from the world of photography. By Oliver Atwell



The Age of Innocence: Football in the 1970s

Edited by Reuel Golden, Taschen, £34.99, hardback, 300 pages, ISBN 978-3-83654-797-0

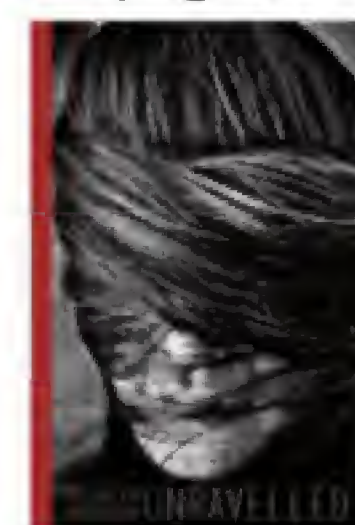


THERE used to be a time when footballers, despite their celebrity status, were still the kind of guys you could run into at your local pub. These days any attempt by the common man to rub shoulders with the athletic class is generally met with a bodyguard's fist or the tyre marks of a Ferrari staining the

torso of their horizontal body. This volume from Taschen reminds football fans that there was once an 'age of innocence', one unsullied by corruption and dehumanising wealth. Most importantly, this was an age where sideburns were worn without a hint of irony. It's interesting to see that this is a book that may actually appeal to a demographic outside of the target audience. There's much to interest those simply interested in the '70s period. Here we have the style, the cars, the celebrities, and the fact that sport was seen as entertainment rather than something approaching the bloody spectacle of a Middle Eastern conflict. All in all, this is a recommended volume for those partial to a bit of nostalgia. ★★★★★

Unravelled

By Kajsa Gullberg, Dewi Lewis, £28, hardback, 88 pages, ISBN 978-1-90789-355-1



The marks and scars that life leaves upon our bodily canvas are much like photographs. They can cause us to reminisce about years gone by, good and bad. Kajsa Gullberg's confrontational, yet oddly affecting, book examines those scars and wrinkles. It's startling working your way

through the pages. All images are printed with a gritty and stark tonal range. The grain of the images lend further texture to the bodies of the women that sit under the gaze of Gullberg's lens. But her aim is not to shock. In fact, it's the opposite. Her intention is to force viewers into a kind of confrontation with their own bodies. What blemishes do we have of our own? Perhaps it's only through a long look in the mirror that we can accept ourselves for who we are. ★★★★★

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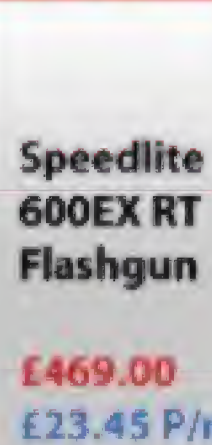
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Adam Duckworth

Adam works mainly in the action sports market for clients like *Moto Magazine*, Red Bull and Monster Energy. His trademark style is brightly lit portraits and action shots, using flashes that range from hotshoe-style guns to larger pack systems like Elinchrom's Ranger series. www.adamduckworth.com



Multiple lights and a slow-sync shutter speed were used to great effect

ALL PICTURES © ADAM DUCKWORTH

KIT LIST

◀ Radio trigger

The Pocket Wizard Flex TT5 gives full TTL control and high-speed sync, and is compatible with Nikon and Canon models. Cheaper radio triggers work manually, but are good, too.



◀ Softbox

Lastolite's Ezybox Hotshoe collapses into a small bag and takes up very little room, yet it is a great light source that is ideal for super-soft portraits. You can get grids for it, too.



◀ Flashgun

Fully dedicated flashguns can be simpler to use, but any flash that can be controlled manually is a candidate for off-camera flash. Look for ones with a PC socket like a Nikon SB-910.





Location lighting

Liberate your flashgun from your hotshoe to create striking location lighting, as **Adam Duckworth** reveals

If you are the sort of photographer who hates flash for its harsh and unflattering results, or only uses it as a last resort when light levels drop, then you're missing out on a whole world of creative techniques.

Taking small but powerful flashguns on location can make a big difference to your photos, creating all sorts of light from soft and flattering pools to high-contrast, dramatic slashes. By controlling the power of your flash to mix with the ambient light, and modifying its output with a range of relatively inexpensive modifiers, you can get truly professional results every time. And it's not too difficult to master.

By far the best thing to do is to take your flashgun off the hotshoe on top of the camera. Using it on top of the camera can work well if you manage to bounce it off a wall or ceiling, but it's far better to use it as off-camera flash where it's much easier to control its direction and quality in terms of hardness or softness.

A basic light stand with a tilt-head adapter that has a hole to fit an umbrella shaft can be the



White umbrella

A 38in translucent white umbrella is inexpensive and light, and has lots of different uses. It is ideal for flattering portraits or even filling a dark room as a fill light.



Honeycomb grids

Honeycombs are ideal for creating pools of light for dramatic results. Check out the Lastolite Strobe system, which also has gels, snoots, barn doors, Fresnels and gobos.



Even a single flash can produce striking results



Shooting into the light with your flash positioned off-camera allows you to balance the scene

➤ key to getting your flash off the axis of the camera lens. Off-axis lighting provides more modelling on the subject, giving a three-dimensional look rather than the flat look that on-camera flash often gives. Of course, working on location means your kit can get blown over, so it's often good practice to hang your camera bag from the light stand to stop it from blowing over.

Flash triggers

The easiest way to trigger the flash is to use a dedicated off-camera flash cord that retains all the automatic operation that your flash would have if it were on top of the camera. The limiting factor is, of course, the length of the cable. And if you want to use more than one flash, then things can get a bit more complicated.

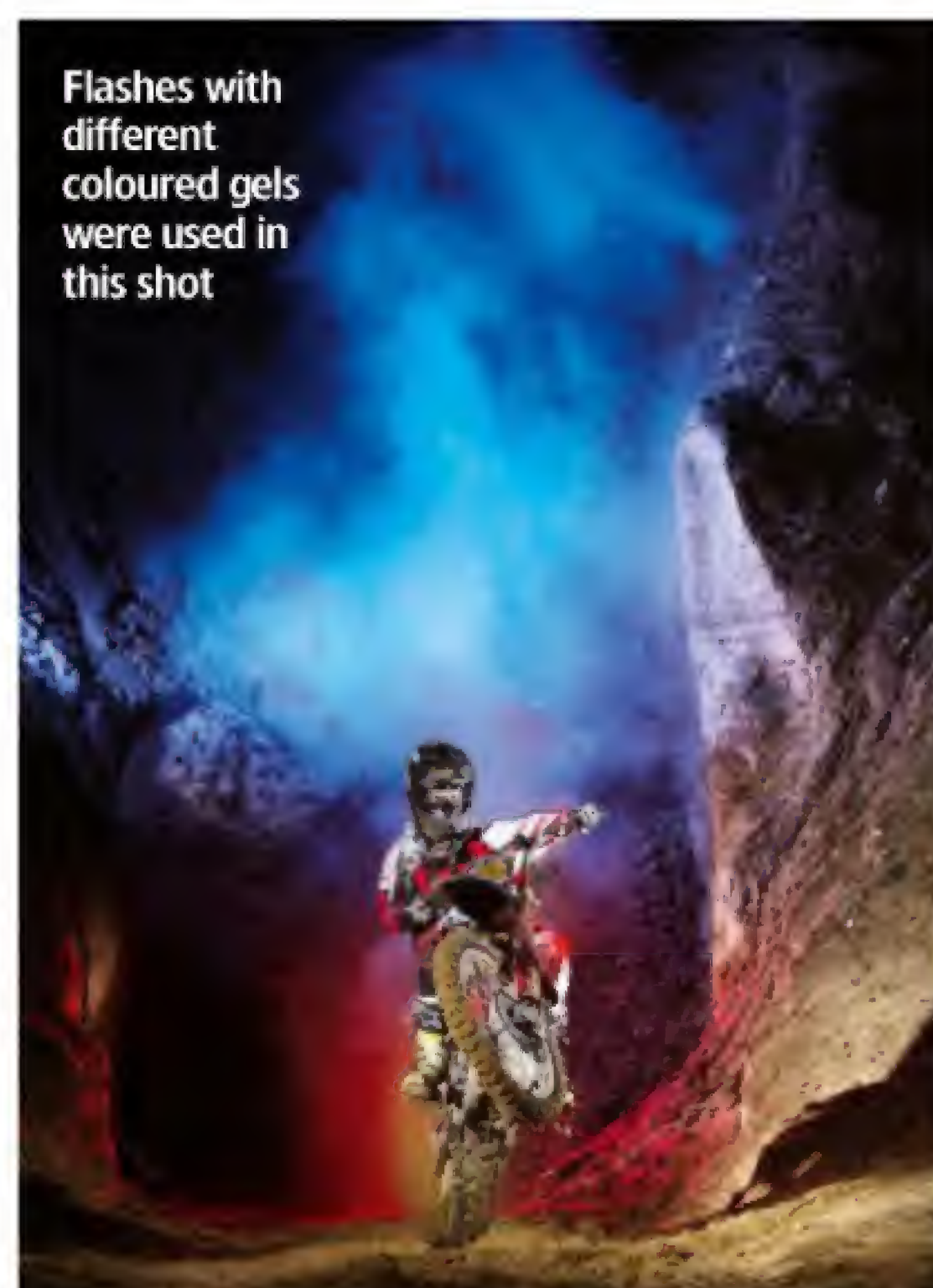
A far better option is to use a wireless method of triggering the flash. You may already have the ability to trigger your flashes using your camera's own in-built wireless system, such as Nikon's Creative Lighting System. On some high-end pro models, but also on some older models, you may have to buy a separate control unit, like Nikon's SU800 or Canon's ST-E2, to control everything.

Either way, these usually have modes where you can set the flashes to work totally automatically, using the camera's own TTL metering system to allow the camera to work out the amount of flash required to light any scene. If it gets it wrong, then dialling in flash-exposure compensation is

pretty straightforward, and you can do it from the camera's position. However, apart from the very latest Canon 600RT flashgun, all these systems use infrared triggering, and therefore need a direct line of sight between the flash and the camera. That makes them less than 100% reliable, especially when used outside.

A more sensible move is to set the camera manually, and control the output of the flashes manually, too. Then use a radio

trigger to sync the flash with the camera as there are no line-of-sight issues. These radio triggers sit on top of the camera's hotshoe, and send a signal to a second trigger that's plugged into the flash when the shutter is released. Some flashes have a PC socket built in that needs a special cable between it and the radio trigger, while others need a small and inexpensive adapter. Some triggers have a hotshoe built in so the flash just slots into place. ➤



Flashes with different coloured gels were used in this shot

Using gels and smoke for drama

THIS shot of a motocross rider doing a wheelie out of a brightly lit quarry was created using flashes with coloured gels on them. A smoke bomb was let off behind the rider, right next to a flash pointed towards the camera fitted with a red gel.

A second flash with a blue gel was positioned out of shot to the left of the frame, to illuminate the smoke as it rose behind the rider. Two further flashes, both fitted with honeycomb grids to stop the spill of light, were positioned either side of the rider aimed at where he was going to be when he appeared.

Using high-speed sync at 1/500sec at f/6.3 and ISO 100 underexposed the background nicely, making it look like it was shot at night and added plenty of drama to the scene. The fast shutter speed ensured there was no ghostly blurring of the bike in action.



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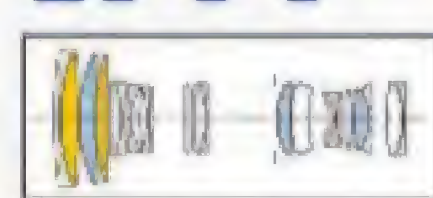
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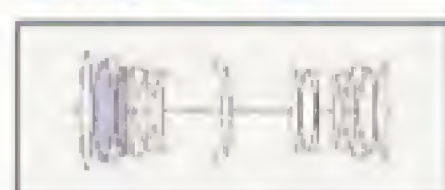
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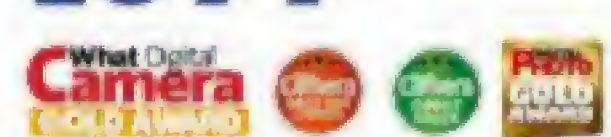


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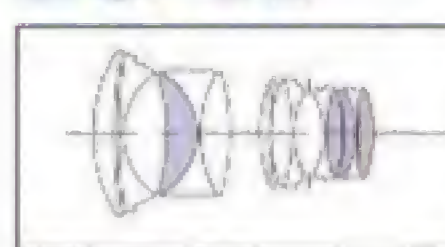


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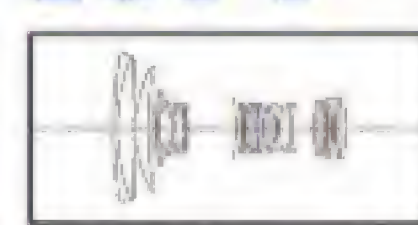


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Location lighting is great for editorial-style shots

Some of the more advanced units, such as Pocket Wizard's Mini TT1 and Flex TT5, use radio signals to trigger the camera and can also work with your camera's automatic flash systems. You can even alter the power of the flashes from a controller at the camera. These give the best of both worlds, but are more pricey than basic manual triggers where you have to adjust the power of the flash manually every time by walking up to it and changing the power setting.

Take control

It's best to take control of your camera and flash settings so you can understand what's going on, and make adjustments as you set your light or lights up.

When you set up your flash or flashes for a scene, first consider the ambient light and how you are going to use it in relation to the flash. Your flash could totally overpower the ambient light, for example, and provide the sole light source – if it is dark enough and your flash is powerful enough, that is.

Alternatively, the ambient light could be the main light, and your flash providing just a little bit of fill-in to reduce contrast. Or a trick many photographers use is to underexpose the ambient light by a stop or more, then turn on the flash and increase or decrease its power until the subject is lit correctly. You could use a flash meter to get this perfect, or simply check the LCD screen and histogram to see how it looks.

If the flash isn't bright enough, increase its power or move it closer to the subject. Opening up the aperture will have the same effect, but it will also brighten the ambient exposure. If you want the ambient exposure to register even darker or brighter, it's often best to change your shutter speed. A faster shutter speed will not affect the flash-lit parts of the scene, but it will affect the area lit by the ambient light. Of course, you need to be aware of not going over your camera's maximum sync speed, otherwise you will get the dreaded black line at the top or bottom of your shots.

Some dedicated flashes and flash triggers allow you to go above this speed by using high-speed sync. This can work, but the power of your flash is reduced significantly in this way. That might not be an issue if the ambient light is low, but on a bright day you'll soon run out of flash power.



You can sculpt the light to suit your subject



ADAM'S TOP TIPS



1 Underexpose for drama

Taken just as twilight fell, the background for this shot was a messy motorbike paddock. By shooting at 1/250sec at f/9 and ISO 50, the background was rendered virtually black. The main flash was in a softbox to the left, and a flash with a honeycomb grid was behind the rider.



2 Using honeycomb grid

This image was illuminated by a single flash fitted with a honeycomb grid. The grid makes the flash a bit like a spotlight, although with a softer edge to the beam of light. With the flash positioned to the left of the frame, it created a shadow of the bike that's very much a part of the composition.

Modify that light

YOU'LL find the light output from a small flashgun is usually very harsh, unless it's used very close to photograph tiny objects. This is why, if you want a more flattering look, it's best to diffuse the light.

You don't need me to tell you that the two most common ways of diffusing light is with either a softbox or an umbrella. Of the two types of umbrella available, some prefer a translucent shoot-through umbrella as it delivers the softest light possible, while reflective umbrellas deliver a slightly more directional light. Softboxes tend to produce a more defined pattern as all the light is pushed forwards, and they are more efficient, providing more flexibility with power output and positioning when using a flashgun.

With the explosion of interest in using small 'strobe' Speedlight flashes on location, there is now a whole industry making accessories dedicated to modifying the harsh light from little flashes.

You can buy beauty dishes into which you can fit your flashes, but I find that these don't tend to work quite as well when married with the long, thin flash tube of a hotshoe-style flashgun that was never intended to work with the circular beauty dish.

Apart from that, though, there are still a host of adapters that can produce wonderful light modification to really enhance your lighting set-up. So regardless of your flashgun, you'll be able to fit the likes of honeycomb grids, focusing Fresnel lenses, barn doors, gobos and gels to your little flashes.

This essentially turns your unassuming flashgun into a mini studio light that you can use anywhere, without the need for mains power. Invest in multiple flashes and you can have a sophisticated location lighting set-up that would otherwise cost thousands of pounds with a dedicated system. No wonder, then, that photographers have fallen in love with the creative freedom and results that these little flashes are capable of.



A single flashgun and attachable softbox...



...can produce studio-style shots on location



3 Beat the backlight!

By carefully exposing for the ambient light to allow the sun to flare slightly into the lens, an exposure of 1/250sec at f/3.5 and ISO 200 was used. Then a small flash fired into a white umbrella to the left of the camera was used to illuminate the face and body of the biker, as well as his bike.



4 Fake the sun

Working in overcast conditions, to illuminate our subject with something that looks like a beam of sunlight, a small flash fitted with a honeycomb grid was used. It's to the right of the frame and slightly behind the subject, as backlighting smoke is more effective than lighting it any other way.



5 Backlight for effect

The flat, uninteresting lighting was boosted by using a flash hidden behind the subject to give a rim of lighting around him and really pick out the blue colours of the location. This put the wrestler in silhouette, so he was illuminated by a second flash, fitted with a softbox, out of frame.

Lunar Landscape

By Tim Taylor

Tim Taylor tells the story behind his otherworldly image of the Moon rising. He talks to **Paul Nuttall**

It is never enough for me to simply observe, as I always want to be actively involved in the landscape I am photographing. While I often have an idea of what I want to convey in my images, I don't generally set out with strict rules about how I am going to capture my shots. For me, it's all about the freedom to explore a landscape and immerse myself in nature.

Once I am tuned in to my surroundings, I find that more photographic opportunities present themselves than I could ever hope to record. In fact, one of the most important skills I have learned is to decide what I want to say, what I want to create and then put the camera down and simply enjoy the moment. That's not always as easy as it sounds, though.

This image was made in the French Alps. I love the wild feel of the place and the stunning vistas. There are some great mountains to climb, while the rapidly changing weather conditions and light make for great photo opportunities.

I hadn't planned this shot, but rather it was one of those serendipitous moments. I set off before sunrise on an early morning climb. As the first rays of light began to pour into the

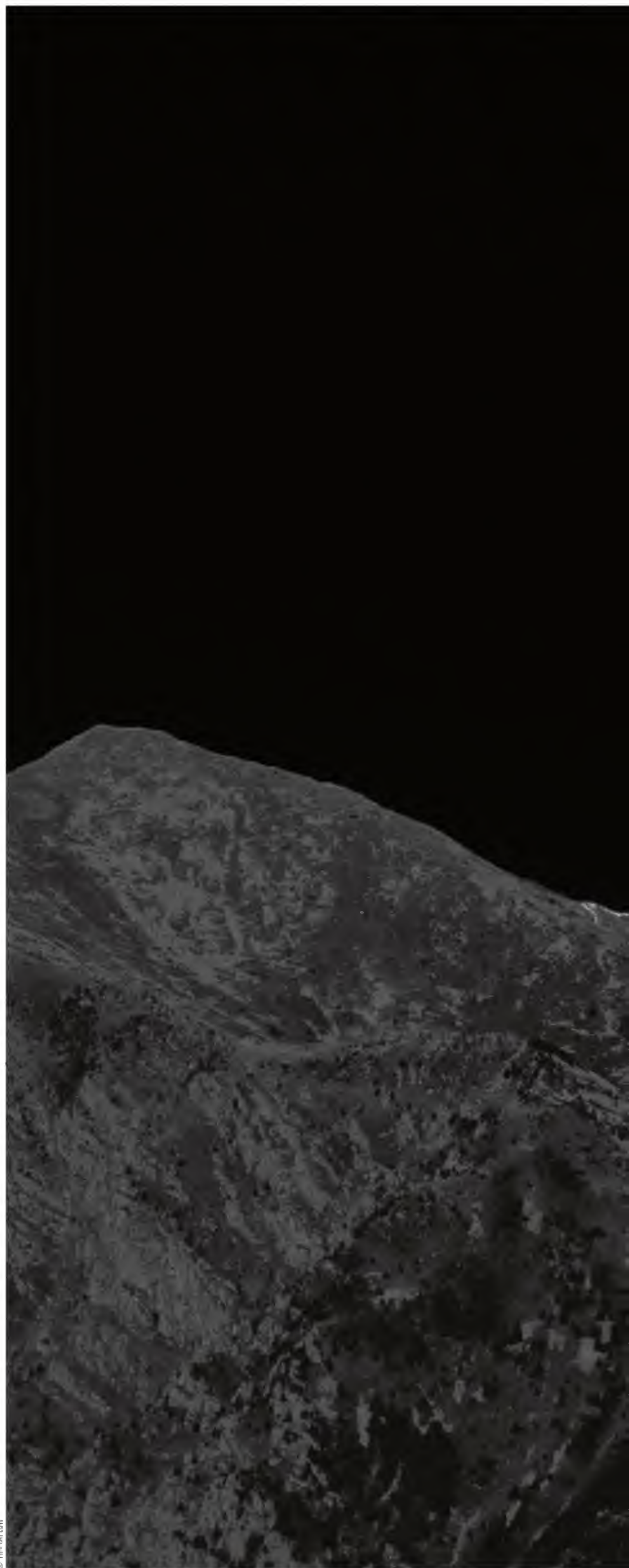
valley, I noticed that the setting Moon was carving an arc through the sky on a trajectory that seemed to be heading directly for the saddle of the mountain in front of me.

I knew what was about to happen, so I set up my camera and tripod for a series of images as the Moon dropped through the sky until that perfect moment when it appeared to be perfectly balanced atop the mountain – the Moon and the Earth becoming one.

I used my Canon EOS 5D Mark II DSLR to capture this image, along with a Canon 100-400mm f/4.5-5.6 lens, Gitzo Series 3 tripod and Really Right Stuff BH-55 ballhead. The long lens, which was stopped down to f/22, was essential to keep the Moon large enough in the frame and to compress the overall sense of perspective.

This image is characteristic of my photographic style. I like to keep my images simple and nature is always the biggest hero in my work. I am in constant awe of the sheer scale and beauty of the places I visit on our planet.

As well as being visually engaging, this image also connects with me on a deeper level and perfectly conveys the



© TIM TAYLOR



Tim Taylor

British photographer and adventurer Tim Taylor is inspired by the beauty of extreme environments, from the peaks of the Himalayas to the sub-zero temperatures of the Arctic. He was joint runner-up in the One Shot – Extraordinary category of the 2013 Travel Photographer of the Year competition with his 'Lunar Landscape' image. Visit timtaylorphotography.com.



TIM'S CAMERA KIT



I CURRENTLY use a Canon EOS 5D Mark III and have previously used the EOS 5D Mark II and Mark I versions. I use three Canon L-series lenses – the 16-35mm f/2.8, 24-105mm f/4 and 100-400mm f/4.5-5.6 in the majority of my work. For longer trips, where there is an established base camp, I may also take a 600mm lens.

This set-up allows me to cover a wide range of focal lengths and subjects while producing image files of a quality that allow me to print large-format fine-art prints. It also allows me to keep weight to an acceptable level (although I still suffer in the high mountains), which is critical as I am usually carrying everything I need for an expedition on my back.

underlying theme of my work – that humans are not a separate entity to nature, but a part of it and we need to look after it. We, and everything around us, is forged from the same universal elements in an interconnected cycle of life and death.

It's easy in the modern world to get caught up in the minutia of everyday life, but I think reminding ourselves that we are a very small part of something much bigger is important.

Black & white imagery lends itself well to the mountain environment, which is a world of light, shape and form. It places more emphasis on the elemental beauty of the landscape and the mood of a place.

What makes this image special is the coming together of different elements. There is the timing of me being in that place, at that moment, at just the right angle to capture a scene of two worlds coming together.

I plan to spend a month in the French Alps this summer photographing and training for a Himalayan expedition, which, if successful, will see a British first ascent of Makalu (the fifth highest mountain in the world at 8,463m) via the South East Ridge.



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LETTER OF THE WEEK

The thrill of a Box Brownie

I am almost certainly your oldest reader (never mind how old), and when I was a young boy I wanted a camera more than anything, the camera being a Kodak Box Brownie. There was no way I could afford one, but my dad smoked Kensitas cigarettes, which gave coupons with each packet. He promised me the camera when he had enough coupons. I could not wait.


Then, to my horror, he developed a hacking cough and my mother made him go to the doctor, who told him the cough was because of smoking and he had to give it up. I was heartbroken when my mother put her foot down and said no more smoking. However, my dad did not want to give up smoking and did it on the sly, and the

coupons came in. Then, one day, joy of joy, he presented me with my lovely camera, but we had to hide it from mum as she would want to know how I could have afforded it.

I went out on the Downs and took my first landscape. It wasn't bad and now, 80 years – yes, 80 years – later I am still taking landscapes. I have the latest DSLR and a variety of lenses, but nothing ever comes near the thrill of my first Box Brownie.

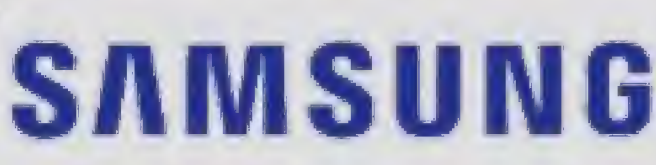
Gerry Abrahams, Kent

Great story, Gerry. I hope your dad knew that the gift he gave you that day was not just a camera but a lifelong passion, and considered his cough a worthy sacrifice! – **Nigel Atherton, Editor**



Win!

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Any relation?

While watching a historical documentary regarding the rise of Hitler and the Third Reich, I noticed an advertisement painted on the end wall of a terrace of houses for *Amateur Photographie* (note the spelling). Was this a German version of your publication or a different one altogether? The year was 1934, the place Munich.

Ken Westmoreland, West Yorkshire

German as a language has many regional variations of spelling and usage, and Bavarian German more than most. However, the normal spelling of 'photography' in German is *Fotografie* and 'photographer' is *Fotograf* if male or *Fotografin* if female. 'Amateur photographer' in German is usually *Fotoamateur*, or sometimes possibly more recently *Hobbyfotograf* (male) or *Hobbyfotografin* (female). **Ivor Matanle**

Camera club success

Reading your article about camera clubs in the UK (AP 26 July), it is interesting to note that clubs average just 30–35 members. The People's Photographic Society was founded in September 2013, has its own monthly magazine (*World Image*), and has a registered and associate membership of 450 people representing 29 countries, with a following numbering in the thousands from 47 countries.

The society is represented on LinkedIn (World Image Magazine) and has a discussion page on Facebook. We also have a new blog site (20society14.wordpress.com).

So what is different about us? In a nutshell, the society is free for members to join and participate in. The magazine is internet-based and costs nothing to read. The only requirements is that members have an internet connection and can read/write English or have a translation program. **Gordon Longmead, via email**



The People's Photographic Society is free to join

Kodachrome slides

I read with interest the letter *How low can you go?*, in AP 14 June, concerned with the current lowest ISO speed available. It reminded me of my introduction to photography many years ago.

In 1959, I was a student in West Sussex and had a few friends who had cameras and were keen to talk about their hobby. I remember buying a Kodak Retinette 1B with a fixed f/3.5 Reomar lens. Slide films were not easy to come by, but I managed to get hold of a roll of Kodachrome. I can still remember the thrill of opening



© ANDRE PEPPER

Andre Pepper's shot of a squirrel snacking on a bird feeder

that yellow box and the wonderful aroma that lingered around the cartridge. The speed was 10 ASA, and on a bright summer's day I could just about get away with 1/60sec at f/8!

A little later, we were given a day off to celebrate the wedding of Princess Margaret. Two of us went to Arundel, then walked along the river to Burpham, taking photographs. A week later, that yellow box fell on the mat and I eagerly examined the results. They were all sharp and well exposed, even though I had neither a lightmeter nor a rangefinder.

I loved those slides and I still do. Only recently I scanned a few of them and was pleased with the results. I have no problem scanning Kodachrome slides – they scan beautifully.
Brian Davis, Greater London

Snacking squirrel

During a week off work I decided to go to the beach to take some pictures. I wouldn't normally do this sort of thing, but for some unknown reason I decided to go to the nature reserve next to the beach.

I sat in the hide to get a few pictures of the birds and the next thing I know a cheeky squirrel (see above) decided that it was snack time and 'shoved' all the birds out of the way. He sat happily tucking into the nuts in the feeder for about 25 minutes, giving me plenty of time to grab lots of pictures of him.

Andre Pepper, Gwynedd

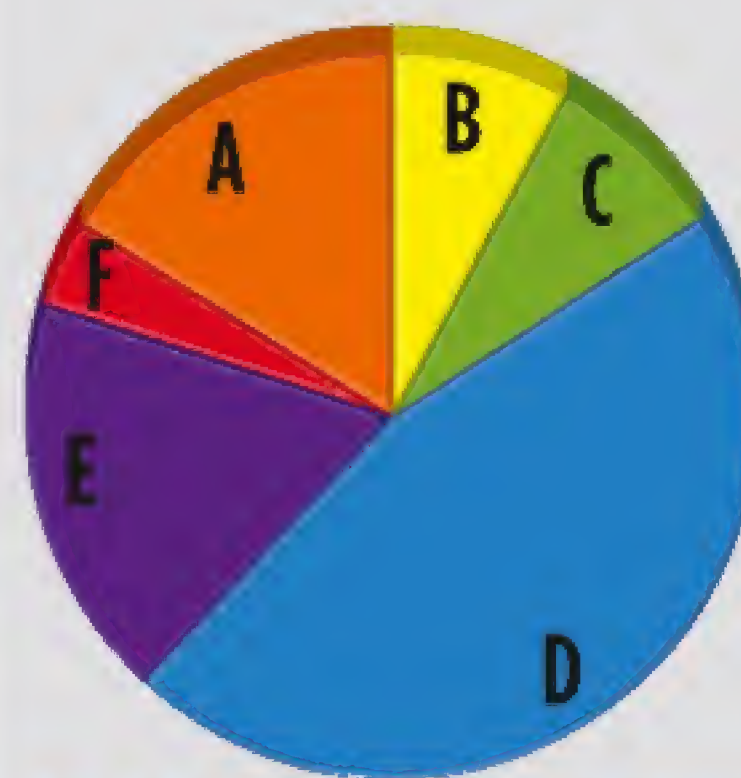
HDR disagreement

I disagree with the term 'high dynamic range' (HDR). HDR doesn't alter the dynamic range one iota, either as shot

or as displayed. What it does, surely, is compress the visible dynamic range. Indeed, since the dynamic range visible in either a print or on a screen is less even than a DSLR can record, HDR only alters the shape of the limits of the camera's and display media's dynamic response. In effect, it allows the extremes of the real dynamic range to be stretched at the expense of compressing the midtones, since none of the elements of the recording and displaying media can cope with any greater range than they do without HDR. That doesn't, in my view, equate to 'high' dynamic range.

Keith Longmore, Norfolk

In fact, high dynamic range is a technique for capturing a scene with more dynamic range than the camera can record, by taking widely bracketed exposures and combining them into one file. The image is manipulated so it can be displayed on a relatively low-dynamic-range output medium, using a technique known as 'tone-mapping'. This aims to balance the image by processing different areas separately, maintaining local contrast rather than compressing the midtones, which should give a more natural-looking result – Andy Westlake, technical editor



In AP 19 July, we asked...

Have you ever used a Leica rangefinder camera?

You answered...

A Yes, I own one	16%
B Yes, I have owned one in the past	8%
C Yes, I have used one in the past	8%
D No, I have never used one	46%
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F None of the above	4%

What you said

'I've used an MP, which was lovely as an object, but I'm not particularly keen on rangefinders to use'

'I used a M6 for three years – a good camera when travelling. I now use a Fuji X-Pro1'

'I loved using the M3 and M6, but not for everything. I find an SLR better suited to my particular mix of photography'

'I've never used a Leica, but now, however good the engineering, I think I'd find a rangefinder rather limiting'

Join the debate on the AP forum

This week we ask

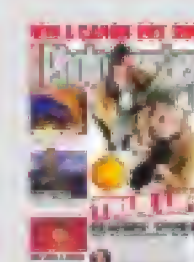
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Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover printed in AP 19 July was from 15 July 2006. The winner is Joanne Iredale from Greater London, who was the first correct entry picked at random.

In next week's issue On sale Tuesday 12 August



Birds in flight

Top wildlife photographer David Tipling explains how to get great shots of birds in flight

Nikon D810

Full test of the camera that Nikon claims delivers its best-ever image quality

Infrared Iceland

Andy Lee on the secret of his dark and broody landscapes

Sigma DP2

Yes, it's weird – but in a good way or bad? We put it to the test



Age of innocence

Elena Shumilova's intimate project capturing her children and pets has been the subject of much speculation and acclaim. Here she explains her process, from how she captures her ethereal images to her methods of working with light. She talks to **Oliver Atwell**

Some of our most cherished memories are contained within the pages of old photo albums. Looking through the faded photographs that pad the bound volumes, it's difficult not to feel a tinge of nostalgia and longing for days gone by, ones defined by playful innocence and endless days of newly discovered wonders. Yet as beautiful as these images are to us, they are nothing compared to

the artful tableaux created by Russian-born photographer Elena Shumilova.

In each of the images that form the ever-growing body of work that documents the life of her children, Elena wonderfully captures the sense of incredulity that somehow evaporates as the years churn on. Every image basks in beautiful light, shallow focus and carefully considered composition

'I shoot the life around me,' says Elena from her small cottage in Russia. 'Quite simply, I'll shoot my children and friends when we go out for walks. That's what will decide the locations of my images. The dogs and animals you see in the photographs are all our pets. There are no special props used and all the clothes my children are wearing are everyday clothes.'

'It is tiring, though,' she

'Goodbye Summer'
Canon EOS 5D Mark II, 135mm, 1/320sec
at f/2.8, ISO 500



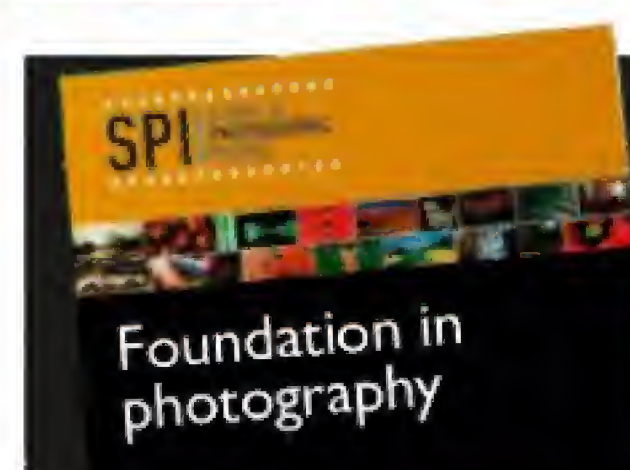
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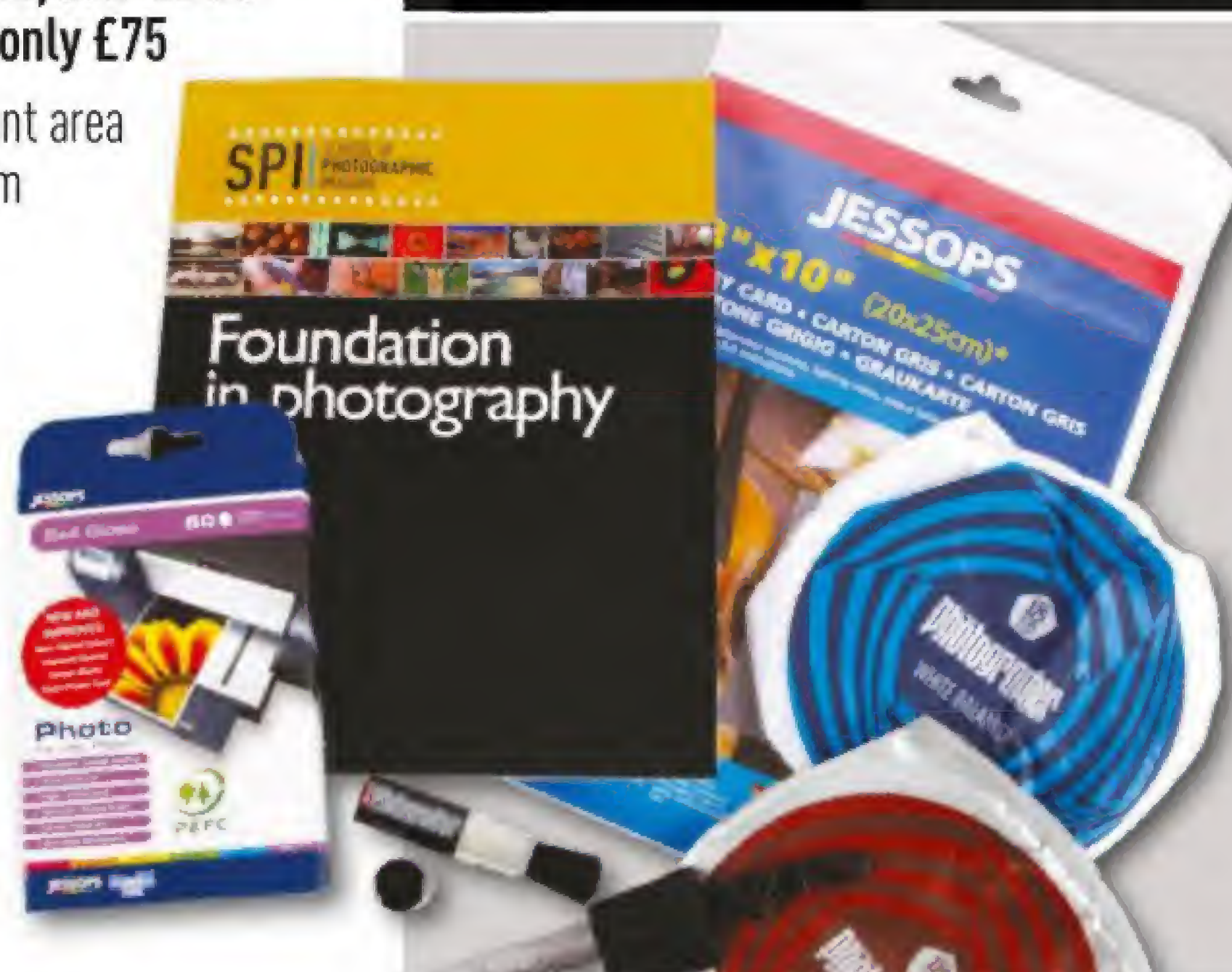


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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► admits. 'The behaviour of children and animals is, as I'm sure you can appreciate, unpredictable, no matter what ideas I go out with. The key thing – and you learn this as a mother – is to stay calm. If you get frustrated, that transfers into the images.'

Elena describes her images as essentially circumstantial – she photographs her children because they are there with her in a setting that is an irresistible bucolic landscape. 'I've tried to be effortless with my style,' says Elena. 'I'm just trying to capture life as I see it and

translate the three-dimensional world into a two-dimensional form. I get great joy out of instilling originality into something as simple as everyday life.'

Working with light

The light is the first thing that strikes viewers of Elena's work. Look through the various blog posts and comments on her work and, without fail, each one will express admiration for the ethereal light that seems to dominate the scene. The light is undoubtedly the masterstroke in Elena's work, and it's something that



Above: 'Foggy Land'
Canon EOS 5D Mark II, 135mm, 1/320sec
at f/2, ISO 640

she has carefully considered and learned to master throughout her short time taking photographs. 'I love working under all sorts of light' says Elena. 'It can be candle light, sunlight, street lights or the kind of light you'll see diffused by fog, rain or snow – anything that can help to give an emotional depth to an image. I never use flash or reflectors.'

Looking through her work, it becomes clear that there is one particular application of light that Elena favours: backlight. Helpfully, she breaks this light down into four states: diffused backlight, direct backlight, backlight through a window, and backlight from objects such as lamps and candlelight.

'One of the learning curves that I had to face – and one I never would have imagined had I not come up against it – concerned the foliage of trees,' she explains. 'The leaves of different trees will interact with the light in different ways. That's particularly important for me as I often shoot in woods and parks. So, for example, some trees such as pines and lindens, create very difficult conditions – the light will not be diffused enough and, as a result, it will be very harsh. The trees I particularly favour are birch, oaks and alders because they have the right kinds of leaves that will diffuse the light beautifully. When the light is diffused in this way, I tend to shoot when the light is at an angle of 45° and below.'

If Elena plans to shoot using direct backlight, she will wait until the sun is close to the horizon and the colour temperature has

BEHIND THE CAMERA

AFTER graduating from university, Elena (pictured) spent several years working as an architect and designer. 'My passion for photography began in spring 2012, when I received my first DSLR,' she says. 'I'm not sure what inspired me. I understood that I wanted to shoot professional photography and I quickly realised that my children would make the best subjects.'

'That same year in the summer, I upgraded to a Canon EOS 5D Mark II with a 50mm lens. Ever since then, I've been shooting every day and processing at night. By around autumn, I felt I'd found my own individual approach to photography – my inspiration was everyday life. Then, in the winter, I got myself a 135mm lens – an optic that is now my absolute favourite.'



Left: 'Sunday Ride'
Canon EOS 5D Mark II, 135mm, 1/320sec
at f/2.5, ISO 100

Elena's favourite photographers



© NICK BRANDT

Nick Brandt

'Nick Brandt is a photographer with unimaginable skill,' says Elena. 'He's also a photographer who is able to draw out the mystery of the natural world. The fact that he is able to shoot these animals without the use of a long lens stuns me.'



© GREGORY COLBERT

Gregory Colbert

'Gregory's images demonstrate a harmony between man and the natural world that surrounds him,' says Elena. 'It's similar to the kind of thing that I show in my work. Colbert's images are deep and penetrating, and his mastery of his equipment is utterly inspiring.'



© ROBERT DOISNEAU

Robert Doisneau

Elena says: 'The thing that impresses me most about Robert Doisneau is his ability to find a harmonious composition within the disorder of the chaotic scenes that he discovered on his travels. The absolute force of the romanticism in his work is great.'



Above left: 'Take Me With You'
Canon EOS 5D Mark II, 135mm, 1/320sec at f/2.8, ISO 500

Above: 'Untitled'
Canon EOS 5D Mark II, 135mm, 1/400sec at f/2.5, ISO 320

changed. The light will often be slightly diffused through the dense heated beds of air of sunset or the foggy haze of sunrise. In these circumstances, Elena will shoot in locations such as fields or on lakes. However, these conditions can often mean that some areas of her subject will remain unlit. Therefore, she will only work in this light if the portrait qualities of her subject are not vital to the image. All that matters is that she has the traceable figure.

'If I'm looking to work with window light, I'll tend to shoot on cloudy days,' Elena says. 'I'll place my subject close to window and use an aperture of around f/1.5 or f/2.5. As there's such a shallow depth of field, it's necessary to ensure that the important elements

of my composition are on one focal plane. While hard light, such as at sunrise or sunset, can be a little strong for window light, there are circumstances where I'll use a thin curtain that will diffuse the sun's rays.'

While natural light is Elena's favourite condition to work under, she will sometimes find the right kind of artificial light to use. Here, Elena must consider high ISO settings and working with small apertures. 'The arrangement of the model is extremely important in these conditions, as the light and shades draw such distinct shapes,' she says. 'It's also very interesting to shoot outside by pools of water under lamplight. Then you'll get lots of





beautiful reflections in the water. Of course, in these conditions it will be necessary to shoot using longer shutter speeds. The problem is that I never use a tripod because by the time I've set it up the moment could be lost. I just have to rely on good old-fashioned elbows and knees, and holding my breath.'

Camera and post-processing

Considering that Elena has only been shooting since the spring of 2012, it's more than a little impressive just how adept she is at mastering her camera and the light it captures. Her priority is to select the right aperture in line with the depth of sharpness demanded by the scene and subject. She will set the ISO according to the level of illumination and, if the conditions are too bright, she will use a neutral grey filter.

'I'll tend to stick with using auto white balance,' says Elena. 'Also, Photoshop (the only software I use) offers great opportunities for colour correction, so it's never a great worry for me. Lens focusing will always be set to automatic and always on the centre point. I'd love to shoot using manual focus, but unfortunately, as I'm working with children and animals, I have to be able to focus quickly.'

Post-processing is kept to a relative minimum. First she'll correct the white balance followed by any exposure corrections. If it's necessary, she'll also take two variations of a shot (one light, one dark) and blend them together to get a little more detail in the image.

The right look

While these images are an honest documentation of the lives of her



'I do like creating images that hold people's attention for a while'

'Dust on the Way'
Canon EOS 5D Mark II, 135mm, 1/500sec at f/2.5, ISO 160

children growing up, that's not to say that Elena simply shoots when she sees something nice. A clear thought process has gone into each image. The careful arrangement of composition and the poses of her children are vital to their success. 'Often I'll feel that there's something I want to express in my images and sketch some ideas down,' she says. 'They won't always make sense to me at the time, but those little drawings are an essential step towards the end result.'

These initial sketches have helped Elena to understand one of the things she identifies as the most vital element of her work: the pose of her subject. In Elena's view, poses are everything. 'Poses communicate emotion and if they're caught at the wrong moment they can make an image look awkward and incomplete,' she says. 'I've spent many hours flicking through books

and my images studying this subject. It helps me to identify these vital moments when they occur naturally, when we're out for our walks or playing. Character is expressed through body shape, not just facial expressions. If anyone is looking to make images like these, then I'd recommend that they figure out body language way before they pick up a camera. It's not just a case of people. It's the animals, too. Each animal has its own character.'

It's these intense levels of insight into her subjects (they are, after all, her own children and pets) that make Elena's images such as success. But more than that, the images she's creating display a universality that so many can relate to, both parents and children. AP

To see more of Elena's images, visit www.elenashumilova.smugmug.com and www.500px.com/ElenaShumilova

Left: 'Summer Breeze'
Canon EOS 5D Mark II, 50mm, 1/320sec at f/2.8, ISO 200

Professional filmmaker Victoria Grech is your expert guide



Part
one

Video masterclass

Professional filmmaker **Victoria Grech** introduces her expert guide to setting up your DSLR for video

After taking voluntary redundancy, I bit the bullet and started my photography business in December 2009. In my first year, I shot more than 50 weddings, pricing my packages horrendously wrong and learning the hard way how to run a business.

In 2011, when I was sitting with a fellow photographer at the Society of Wedding and Portrait Photographers (SWPP) convention, I started talking about the hype surrounding video. Back then, like most photographers, I took the stance that just because I had a video button on my Canon EOS 5D Mark II DSLR didn't make me a videographer! However, he showed me a film from a company called Still Motion and I was blown away. I had always thought that video was stuck in the '80s and hadn't moved on creatively. I was also shocked by the fact that it was filmed entirely on a Canon EOS 5D Mark II! The rest is history – although that journey was definitely the toughest challenge I have ever taken on, with plenty of blood, sweat and tears.

At that time, there weren't any photographers who could teach me video skills – there were only videographers who were filming using DSLRs. My problem was that these videographers didn't understand the equipment in the same way

that photographers did. Therefore, my aim over the coming months is to help you get to grips with the video world, to minimise your hair loss and sleepless nights. I promise you one thing: on our journey over the coming months, you are going to *fall in love* with video. If you feel like your creative juices need a kick-start, then this is the perfect time to be brave and venture into what I call the 'dark side'.

Learning to tell a story is key to successful video



What is covered?

Our journey will cover the basics of setting up your camera to shoot video, diving into the world of kit and looking at gear to suit all budgets. Then we will look at stabilisation.

Focusing will be the next big hurdle. Manual focusing is the one thing that puts off photographers from venturing to hit that video record button. I have five methods for controlling focus that I will share, including one that will allow you to film an entire piece without touching the focus ring.

We will then cover film jargon, as there are a number of differences between video/cinema and photography. Light is so important as a photographer and it's just the same for video, although for video it is all about using continuous light and learning what to expose for in a motion shot.

How many times have you seen a film that had some great cinematography but lacked a storyline and characters that were believable?

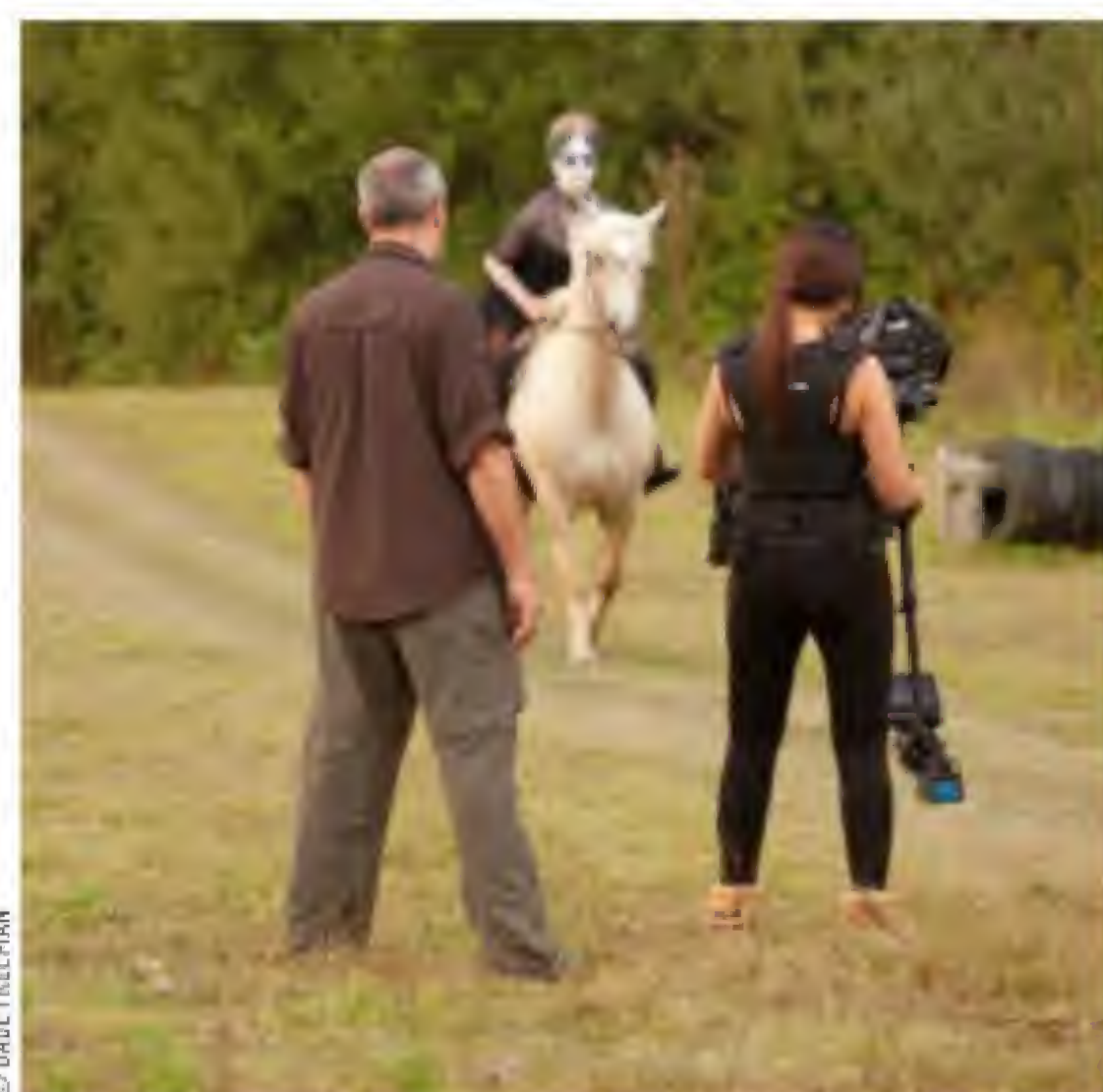
'You already have much of the knowledge necessary to become a great filmmaker'

As creative visual beings, we tend to focus on the visual of an image, but when it comes to video I believe audio is the most important part of a film. As such, we will cover a range of audio concerns, from which microphone to choose to setting up wireless receivers.

We will finish with how to edit your video, and what's possible compared to photographic images. This is when everything comes together and you learn that if you shoot for the edit and use the storytelling techniques you learn on the way, this part isn't as painful as you might expect.

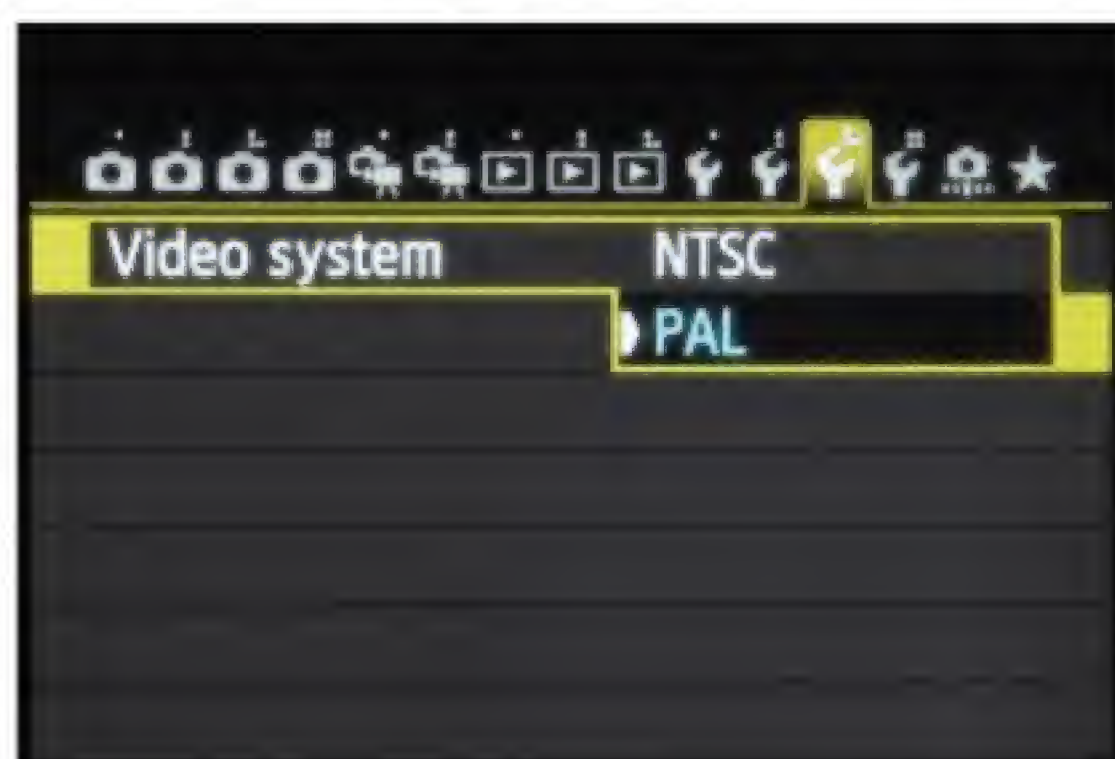
Overall, you already have much of the knowledge necessary to become a great filmmaker – it's just about developing a slightly different mindset and approach than you have used before. I am inviting you all to take the journey with us over the coming months.

• In AP 6 September we'll look at the essential gear you need to get started



You'll need to develop a slightly different mindset

Getting started Video settings



Setting up your camera

On most cameras, you'll need to activate live view to set up your camera's video settings.

Even if you're shooting with a full-frame DSLR, you're only using 1920x1080 pixels, so you don't have the same huge raw files and the latitude they provide when shooting video compared to stills. With this in mind, I always try to imagine that I am filming in low resolution, so my framing, white balance and exposure need to be as spot on as possible, so the first thing I do is turn the grid display on to avoid wonky horizons.

Next, set your video system region. If you are in the UK you'll need to select PAL, whereas those in the US will want to shoot in NTSC.

I leave the audio settings on auto, although I'll go into this in more detail in a future article. For now, unless you are very near the subject and can control the ambient sound in the room, you won't be using the camera's audio for your film projects. I use the audio on camera only as a guide so that I can sync off-camera audio later in my edits.

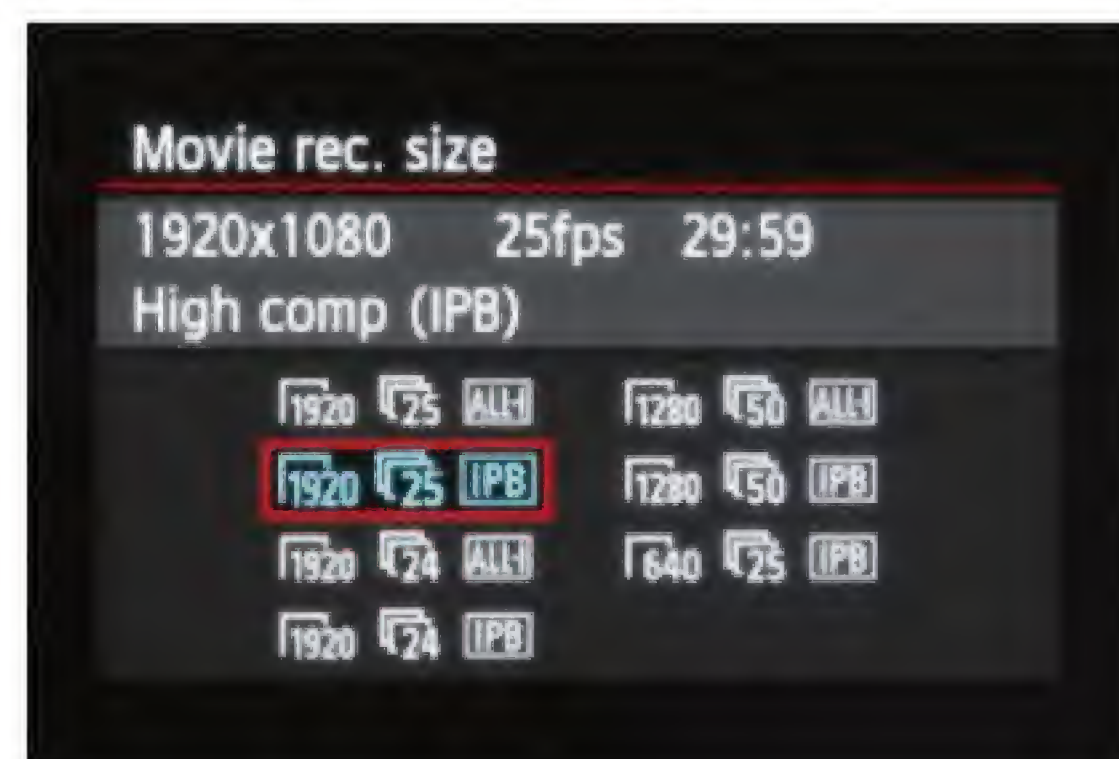


Flat profiles

We need as much latitude in the edit as possible, so I suggest you go into your Profile settings and edit a new preset picture profile. Turn the sharpness down – in video we only want to sharpen in editing.

Next, turn down the contrast completely, as most DSLR video footage crushes the blacks and punches the colours way beyond where you are able to adjust them in the edit. Turn the saturation down by 2 stops as well. Again, this leaves us around 1-2, sometimes 3, stops in the editing process. We are basically shooting in what is called a flat profile for video.

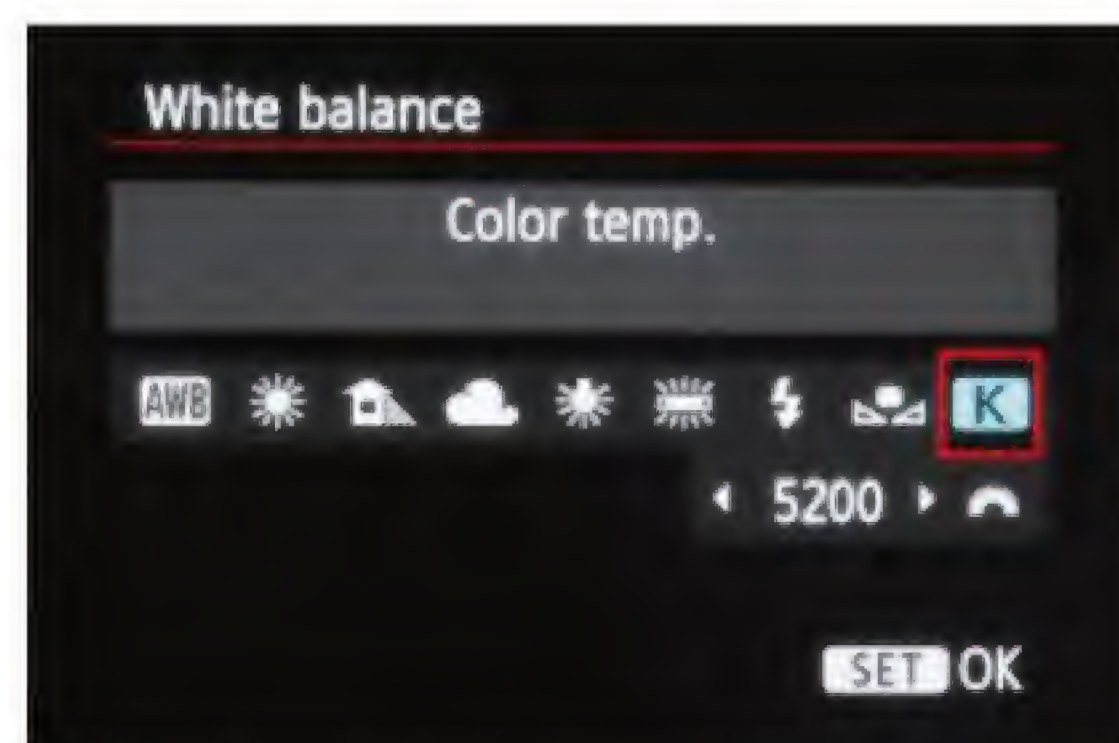
I now shoot stills with this profile because when I shoot fusion video (stills and video at the same time), I do not have the time to switch between picture profile settings. I have adjusted my post-processing batches to add the extra contrast, sharpness, and so on post-capture.



Frame rates

When selecting the recording size for your video capture, you can also select the frame rate at which you would like to shoot. You'll probably have a couple of options, with the most common frame rates for PAL users being 24fps, 25fps and 50fps.

The first of these, 24fps, is used for most Hollywood films, thanks to its cinematic fluid movement, while 25fps is used for TV and documentaries. The faster 50fps rate is actually for slow motion, as it allows us to slow the footage down in our edit to half the speed, giving us our 25fps smooth video footage. However, not every camera will have this facility.



Shooting settings

I suggest shooting in manual mode because you will need to control the shutter speed, ISO and aperture at the same time.

Shutter speeds are driven by your frame rate. Usually we would want to make video using the standard 24/25fps rates, so depending on your frame rate, you should double your shutter speed to deliver the best-looking video.

Next, there are what we call good, native or clean ISO sensitivities. Some cameras push or pull the intermediate sensitivity settings, which can result in a reduced dynamic range or shadow noise, so check which ISO settings produce the cleanest video on your camera.

For white balance, I would try to get into the habit of using the presets or even the Kelvin settings for precise control.

Finally, the aperture is what I use to tell the story, and set the look and feel of my video.

This may sound like a lot to take in, but unlike learning from scratch, as photographers you already know lots about lighting, posing, composition and editing. Put this all together and you'll soon be shooting cinematography rather than just video.

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Mr Sand Man

Gary Greenberg photographs everyday objects, particularly grains of sand, to reveal how amazing the world is at microscopic level

How did your interest in the microscopic world begin?

I got my first microscope when I was 13 years old. When my dad went to Japan, our family doctor asked him to get a professional microscope for his medical practice. He bought one for our doctor and one for me. I loved it. I could put anything under there and look at it. It was very empowering for me.

In what ways did you use microscopes in your career?

After college I worked as a photographer and filmmaker for ten years, but at the end of that period I became interested in working with microscopes. For me, photography was always about showing people things they couldn't normally see. I took some classes in how to take pictures through microscopes. That led to jobs and one was working at University College London, to take pictures of living nerve and muscle cells.

What was the most unusual job you've done with microscopes?

I worked on the film *Superman: The Movie*. I created the planet Krypton for the film using a sheet of pancreatic cancer cells. When magnified, the nuclei of the cells look like craters on a planet. I also figured out a way to pan over it so that it looked like you were flying above the surface. In those days, they didn't use computers to create special effects. You had to figure out an actual way to film something in reality and then make it look as if it were something else.

What made you think of using sand as a subject?

It was just by chance. In 2000, I was living in Philadelphia and had my own microscope company. My brother David had been living in Hana, Maui, in Hawaii for a long time. He wanted me to visit him and sent me a film can filled with sand from the island to say, 'This is what you could be walking or lying on'. It sat on my shelf for about six months and one day I looked up and thought, 'I wonder what that looks like under the microscope?'

What did you think when you first saw it?

I imagined sand was made up of little brown rocks, but it's not that at all. The first sand I saw had a great variation of bits of shells and sea-urchin spines, coral and minerals. It was all there in one sample. I have a friend who lives on the Virgin Islands, so I asked him to send me some sand, and that was even more amazing and colourful. I asked more people to send me sand and have been photographing it for a number of years. A grain of sand is really a snapshot in time. When we walk on a beach, we're walking on millions of years of biological and geological history.

How do you light the sand in your pictures?

Lighting is the essential thing, as it is in any photography. So I use back light, key light, fill light and highly oblique light to create highlights and shadows. The more oblique the lighting, the more dramatic it is, so I often use it just to skim across

the surface. Magnification is around 80x to 300x for different sand grains.

What are the problems with shooting at high magnifications?

The amount of depth of field in a microscope is tiny and the higher the power of the lens, the less the depth of field. With the highest-powered lens on a microscope, the depth of field is one micrometre – a millionth of a metre. The way I get round this is to take many pictures at different levels of focus, and my computer program puts it all together into a fully focused image. I may use as many as 50 pictures to create one image of a sand grain.

Can anyone buy the equipment to take pictures through microscopes?

Yes, certainly. My suggestion is that anyone interested should buy a trinocular low-power microscope. You look through two of the eyepieces and there's a third eyepiece that comes straight up, which you hook up to your camera with an adapter. You can buy a good trinocular microscope for about £200, or you can pay up to about £2,000 for a really good one.

What's your current project?

I'm working on a new book of sand pictures, which will be published next spring. I'm not only using sand from North America, but also sand from micrometeorites and sand from the moon. After I published my first book, people kept sending me sand and now I have thousands of samples of sand sent from all around the world – and out of the world. One of the people working with me is an expert on terrestrial sand who runs the sand corner at the Museum of Minnesota. She has a *huge* collection of sand. My sources of sand are varied, but you really have to spend time on each sample. The images I get at the end are a lot of fun.



Gary Greenberg, PhD, was originally a filmmaker and photographer, but later earned a doctorate in biomedical research and became an Assistant Professor at the University of Southern California in the USA. He invented his own high-definition, three-dimensional light microscopes in the 1990s. His first book of micro-photographs of sand, *A Grain of Sand: Nature's Secret Wonder*, was published in 2008 (ISBN 978-0-76033-198-9). Signed copies of the book and other information about Gary's work are available at www.sandgrains.com



1 Sand grains selected from a beach in Maui, Hawaii. The colours and shapes of these tiny grains of sand are surprisingly different, each with its own individual character

2 Sand grains from around the world mixed together look like a pouch full of gems. The sand grains are from Hawaii, Japan, Ireland, Bermuda, and Minnesota and California in the USA

3 Three sand grains from the red sand beach at Makena Point, Maui, Hawaii, are heavily eroded, revealing their beautiful interiors

4 Sand grains from the beaches of Bermuda are filled with fascinating remnants of biological organisms



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Here are some horror stories from AP readers about damaging their camera gear:

While filming with the Red Cross water rescue team on a drill at Findhorn in Scotland, I left my camera for 30 seconds to put on a life jacket. A strong gust picked up the camera and dropped it nose first on the ground. The result was a cracked chassis and burst LCD. I got the shoot done, but I ended up with a £900 repair bill

I was taking a shot of the Golden Gate Bridge in San Francisco in the USA a few years ago when a single wave came from nowhere and over my head. It drenched my "weather-sealed" Canon EOS 7D – and I got a £250 repair bill

I dropped my Canon EOS 7D onto concrete, which ripped the Sigma lens off its mount, just as I was about to board a helicopter for a tour of New York – a 40th birthday present from the wife. I had to fight back the tears...

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Martin Sharpe, London



Martin's first forays into photography were back in the 1970s when he was still at school. He then went on to art college to study sculpture and used photography to document his work. Martin is particularly drawn to coastal landscapes, possibly because he grew up in Cornwall. His love of photography comes from his fascination with the medium's ability to record the light of a particular time and place. In the near future, Martin intends to produce some more sea kayak images. To see more of his images, visit www.martinsharpe.com.

Kynance Cove, Cornwall

1 Martin has successfully captured the leading lines and depth of the landscape, while also retaining the incredible energy of the scene
Pentax K-5 IIs, 16-50mm, 1/125sec at f/5.6, ISO 100

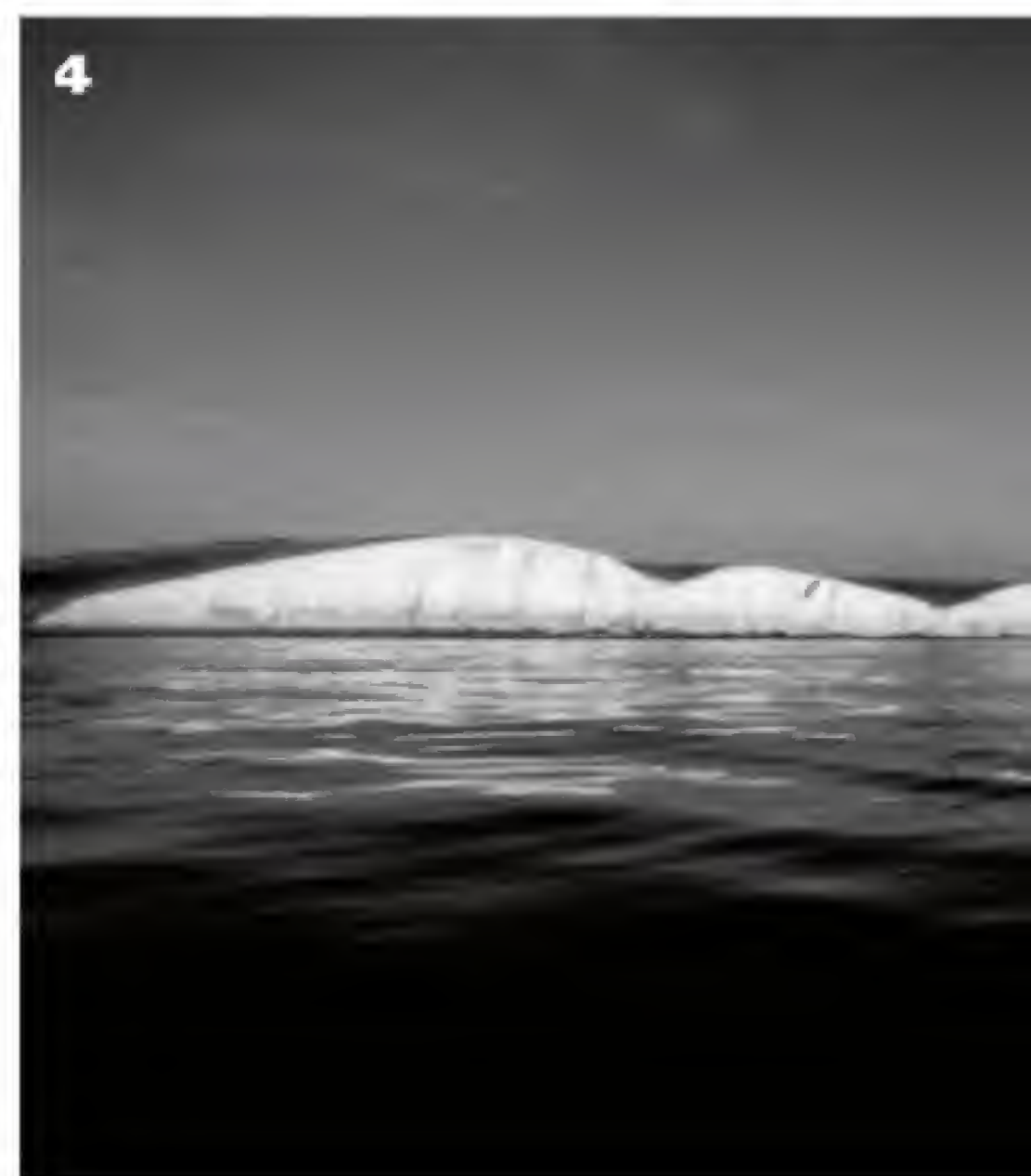
Glen Coe, Scottish Highlands

2 This scene benefits from the right focal length, which has perfectly captured the waterfall and mountains
Pentax K-5 IIs, 16-50mm, 30secs at f/8, ISO 100, tripod



Isle of Skye, Inner Hebrides

3 Because of the varying degrees of light throughout this scene, it was necessary for Martin to shoot a series of bracketed images and produce a final HDR image
Pentax K-5 IIs, 16-50mm, 1/6sec at f/11, ISO 100, tripod, 0.6 grad, polarising filter



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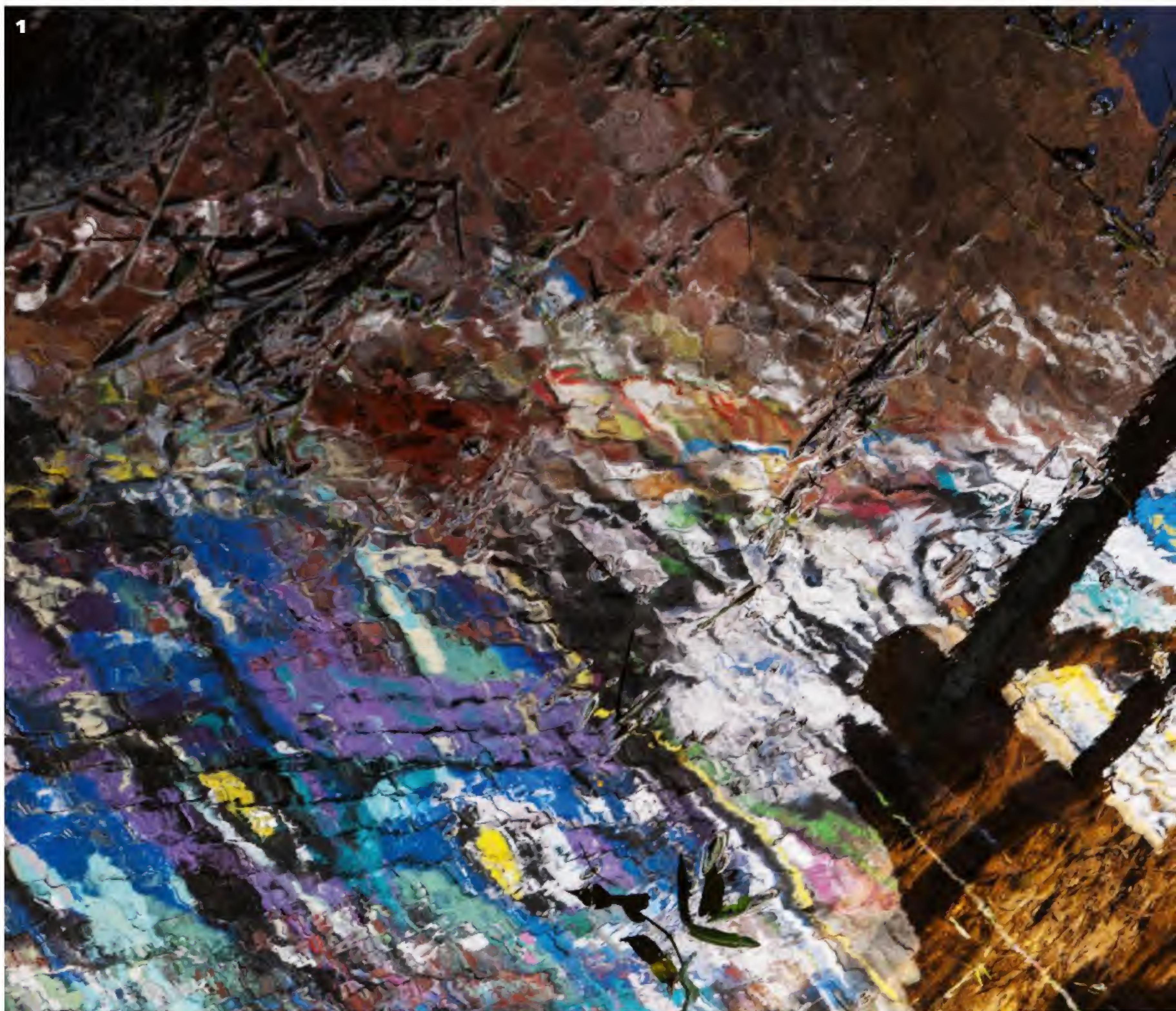
Seven Sisters, East Sussex

4 Taken aboard a sea kayak, Martin has opted to produce a graphic, minimalist composition, with contrasting tones of the ocean, cliffs and sky
Pentax K-5 IIs, 17-50mm, 1/200sec at f/7.1, ISO 100, UV filter



Seven Sisters close-up

5 Here we get a closer look at the cliffs featured in picture 4. From this perspective, Martin has emphasised the overwhelming scale of the scene
Pentax K-5 IIs, 17-50mm, 1/160sec at f/6.3, ISO 100, UV filter



Steve Presnell, Kent



Steve bought his first camera – a Pentax K-x – in 1976 to take photographs of his family on holiday. He soon came to regard photography as an art form and joined two camera clubs, learning as much as he could from RPS members. Then he started producing prints and exhibiting his work. While Steve's passion is for landscape photography, here we take a look at a selection of his images focusing on patterns and details.

Reflected graffiti

1 This image of the reflections of graffiti on a railway arch reveal there's beauty to be found in everyday scenes
Panasonic Lumix DMC-G1, 14-45mm, 1/200sec at f/6.3, ISO 250

Old yew

2 By getting in a little closer to the subject Steve has exploited the textural and pictorial qualities of this old yew tree
Panasonic Lumix DMC-G1, 14-45mm, 1/40sec at f/5.4, ISO 400

Field

3 The low light and truncated hay bales in this field have provided Steve with a captivating and surreal composition
Panasonic Lumix DMC-G1, 45-200mm, 1/640sec at f/5.2, ISO 100





Sweet chestnut

4 The subject of this image is not immediately obvious, but therein lies its success. The abstract nature of the bark suggests so many possibilities
Panasonic Lumix DMC-G1, 14-45mm, 1/100sec at f/5.5, ISO 250

Sand patterns

5 Continuing the abstract theme, Steve has focused his attentions on the beautiful sweeping patterns left in the sand by the tide at Lydd-on-Sea, Kent
Panasonic Lumix DMC-G1, 14-45mm, 1/100sec at f/5, ISO 125



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

BEFORE

There is a great sense of movement in this image, but the girl has been left overexposed



Dancing girl Andy Meyers

Canon EOS 5D Mark II, 70-200mm, 1sec at f/2.8, ISO 800

THERE are plenty of appealing elements in this image, not least of which is the sense of movement that Andy has captured. While the idea is good and there are strong elements of success, Andy hasn't quite pulled this off. I think he may have allowed the camera to have too much influence in the decision-making process and has opted to follow the metering system's recommendation. The metering system would have been looking at that dark background and probably aimed to lighten it enough that we could see the detail contained in it. The girl, lit by a spotlight, has then been left overexposed – to the point where she is burnt out.

With scenes like this, we need to consider how the camera will react and compensate for it. In this case, Andy would have needed to apply at least 2EV of exposure compensation to render any tonal detail in the girl.

It is also disturbing that the first thing our eye is drawn to is the lone foot that belongs to

AFTER

The image with a 4:3 crop, the 'lone foot' removed and colour added



someone else. The fact that it is exposed correctly tells us that this is the subject, and we go to look – only to discover we have been fooled. The image would be better with only one person in it. The crop feels unnatural too, and doesn't conform to any standard picture proportions, being too high and slim.

I've made a 4:3 crop and showed what the

image may have looked like without the spare foot. I've half recreated the effect of a darker exposure too, and while I couldn't get the highlights back, the background doesn't grab our attention. Sometimes it is nice to include a colour in this type of stage picture, as the scene would have been lit with a colour – and here it helps to conceal the brightness of the burnt-out areas.

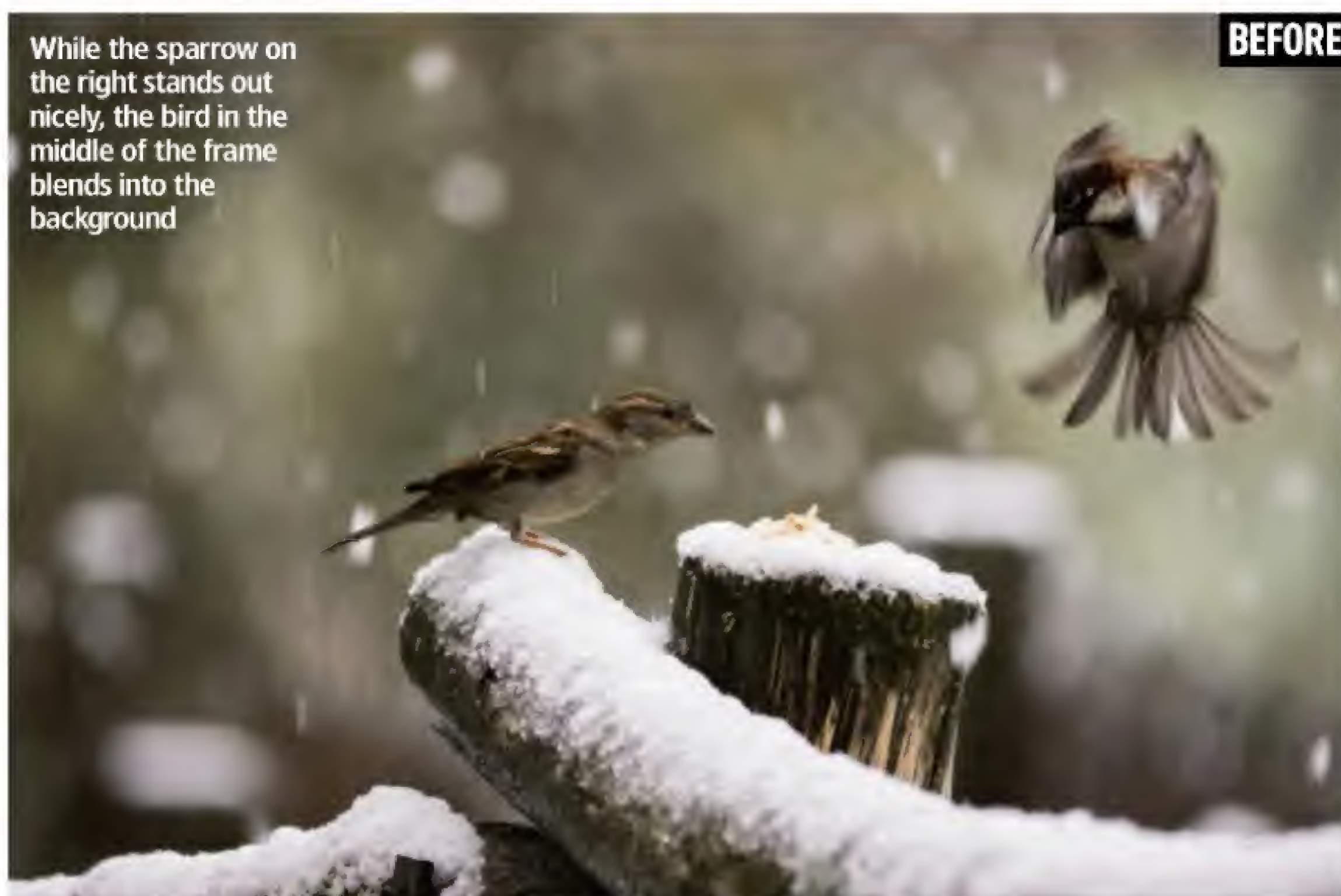


Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

While the sparrow on the right stands out nicely, the bird in the middle of the frame blends into the background



BEFORE

Sparrows in the snow

Adrian Squirrell

Panasonic Lumix DMC-GH2, 100-300mm, 1/320sec at f/6.3, ISO 1600

THIS is a really appealing shot of two sparrows contemplating a tasty snack on a cold winter's day. I love the connection between them, with one hovering and looking threatening/showing-off, while the other is just hanging out. The falling snow lends a strong sense of atmosphere.

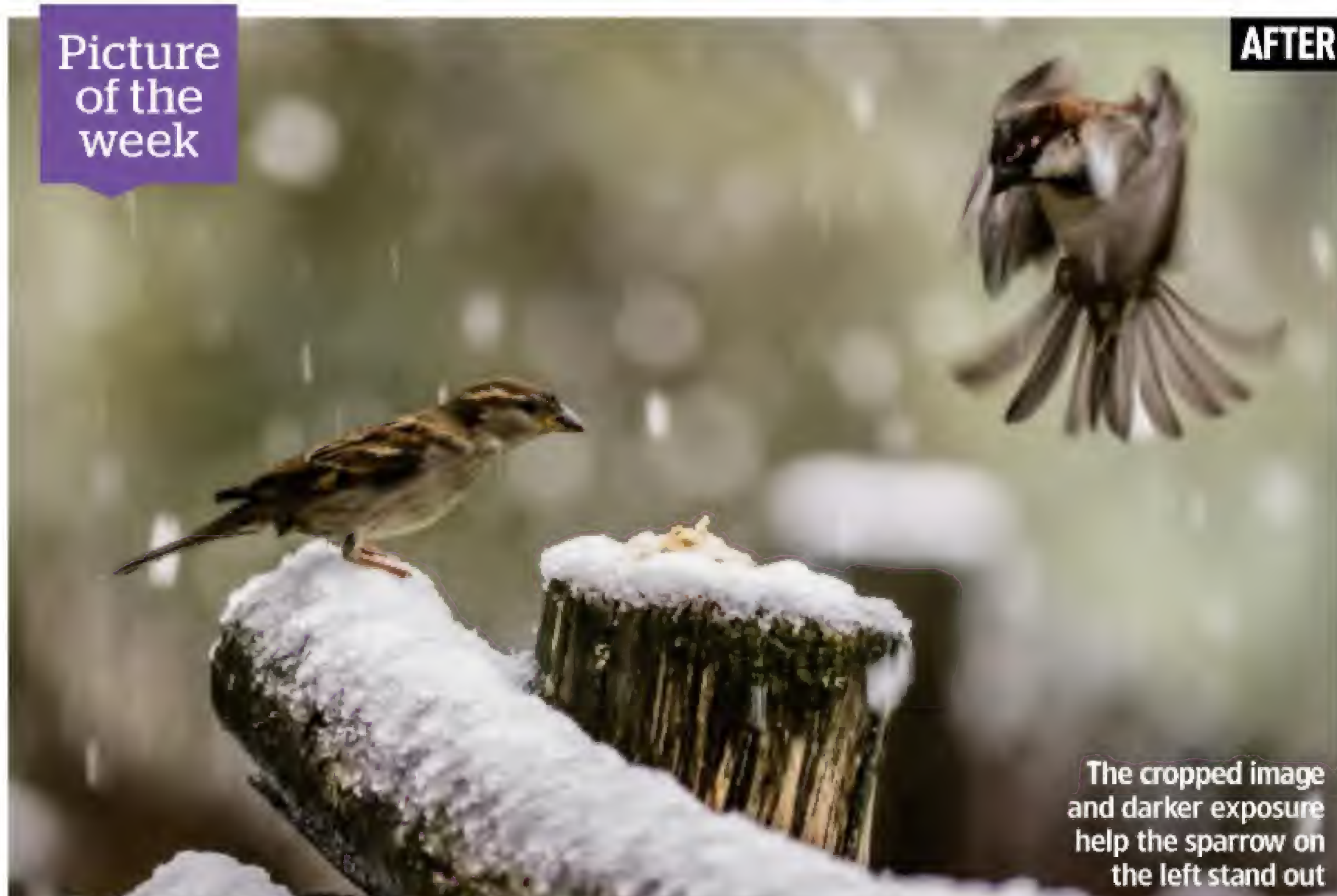
It is hard to capture any bird against the kind of ideal background that will make them stand out. Blue skies tick all the boxes, but that can be a little boring. I like the context of the green hedges/foliage in the background here, and the props – the parts of the fence – that add an element of story to the scene.

While the sparrow in the top-right corner has positioned himself conveniently against a patch of brightness so he stands out nicely, the chap in the middle of the frame blends into the background. It doesn't help that snowy days tend to be accompanied by flat lighting, but we need to emphasise the tonal differences between the bird and the area directly behind him. Choosing a more contrasty setting in-camera would help, but this really needs to be shot in raw if we are to be able to communicate properly. The exposure should be a little darker so we don't get burned-out whites in the snow, and then we need more tonal separation in the bird's plumage to give him more presence.

That he is so small in the frame doesn't help, either, and what they are planning to eat is lost in the surroundings. I like the tones and patterns of the area on the left of the frame, but we will have to sacrifice them if the main message is to be heard. Adrian was working at the full extent of his 100-300mm lens on his Panasonic Lumix DMC-GH2, which delivered the equivalent angle of view as a 600mm lens on a full-frame camera, but it still didn't make the subjects big enough in the frame. The answer is to get closer, but for now a bit of cropping will do the trick.

All that said, it's a lovely shot, Adrian, and with it you win my picture of the week award.

Picture
of the
week



AFTER

The cropped image and darker exposure help the sparrow on the left stand out

Band Andy Finn

Nikon D90, 55-200mm, 1/5sec at f/5.6, ISO 3200

THE DANGER with trying something different is that often it just doesn't work. Here Andy is trying to convey a sense of motion in this concert picture, but it just looks as though he was sitting on a spinning washing machine when he took it. I think the technique used is combined exposures of images taken from very slightly different angles – or maybe a single exposure during a strobotic lighting burst – but ultimately it doesn't come off. There is enough detail for us to squint for more, but not enough abstraction that we can sit back and wow at the colours and know we're not supposed to be able to work out what is going on.

‘The danger with trying something different is that often it just doesn't work’

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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Jon Devo gets to grips with a uniquely designed camera aimed at video bloggers and tutorial creators

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Zooming is performed via on-sensor cropping. This drops the resolution significantly during close-up mode, producing, for example, a 2.76-million-pixel image with a 78° (32mm equivalent) view – undoubtedly a drawback.

Canon's Digic DV IV processor and HS system deliver decent low-light performance, although I would recommend an external light source for best results.

Available separately is Canon's Camera Pan Table CT-V13, which pans horizontally up to 200° and allows 360° capture with the Mini X.

Verdict

The fantastic vari-angle LCD touchscreen, good time-lapse features, superb audio recording and innovative design make the Mini X an attractive device, but the lack of an optical zoom is disappointing.



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Nikon D300

With the **Nikon D300** being as close to a classic digital camera as you can get, **Richard Sibley** looks back at seven years of shooting with it and considers what a possible D400 could offer

At a glance

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- ISO 100-6400 (expanded)
- 3in, 920,000-dot LCD screen
- 51-point AF system
- 147 x 114 x 74mm
- 825g (body only)
- Around £350 used (body only)

I had only been working at AP for a month when the Nikon D300 was released in 2007. Sadly, I couldn't make the press launch for the camera because I was in New York. It was late summer, humid and stormy, and I was walking the streets of Manhattan taking photos on my Nikon D70. Remembering that Nikon was about to launch two professional cameras, one of which

was rumoured to have an APS-C-sized sensor, I headed to a coffee shop near Madison Square Garden to view the AP website and see what had been announced. I was pretty sure that whatever it was would be my next DSLR – a reward to myself to celebrate my new job as technical writer.

As I sat and read the news story while avoiding the storm that was bouncing rain off the pavement

outside, I knew that I would be ordering a D300 as soon as my feet were back on UK soil.

Features

A few weeks later my new camera arrived, and I instantly became a fan. Sometimes you just click with a camera because it just feels right. The D300 is one such camera, as is the recent Fujifilm X-T1. The D300's magnesium-alloy body



Taken with my D300 in a forest near Vancouver, this is surprisingly my best-selling stock image

feels reassuringly tough – something that I would appreciate many times in the life of the camera. As far as I am concerned, it is close to perfect in terms of DSLR design, which is why, like me, so many D300 owners are hankering after an almost like-for-like replacement.

At its launch, the D300 was almost ideal for the enthusiast photographer. Its 12.3-million-pixel, APS-C-sized sensor was only matched in its class by the Sony Alpha 700, which was released around a month earlier. The D300 had a slightly better resolution compared to the 10-million-pixel Canon EOS 40D and Pentax K10D, and even its predecessor, the D200. For me, though, the doubling of pixel count from my elderly 6-million-pixel D70 was a huge leap.

All the camera's buttons and dials are just where you want them. The

front and back wheel controls make it easy to change exposure settings, and the exposure compensation and sensitivity buttons are easily within reach. Even today, the specification of the D300 holds its own. It has a shooting rate of 6fps – even 8fps if you use the optional MB-D10 battery grip – and the 3D matrix metering and AF tracking are still among the best systems developed for a DSLR. In fact, the 51-point AF system is still used in the current Nikon D7100.

With such a feature set, I have found that the D300 really can tackle almost any task I have thrown at it. Landscapes, low-light gig photography, macro, sports, landscape, travel, street photography – I've tried them all and the camera has always served me well. In fact, many professionals who used the Nikon D3 bought the D300 as a second body.

Of all my photographs, though, it

'These days, 12 million pixels may not seem like a lot, but I have found this to be more than enough for my needs'

was when travelling that I really put my D300 through its paces. I've been to Barcelona, Rome, Venice, Berlin, Cologne, Dominican Republic, Cuba, Malta, Greece, New York, and to Vancouver five times, and the D300 has always been my faithful travelling companion.

I have to hold my hands up and admit that most of my travel images have been taken on just two lenses: a Nikkor 50mm f/1.8D that I bought for a very reasonable £50 from a former colleague, and the original Nikkor 18-200mm f/3.5-5.6 VR lens.

I know the 18-200mm lens is hardly the pinnacle of optical excellence, but it is perfectly acceptable when used correctly. And, of course, what the lens provides is convenience. With just two lenses I can take nearly all the travel images I could want, with the

50mm f/1.8D lens providing me with a great lens for low light, portraiture and landscapes with edge-to-edge sharpness. The two lenses have served me well, and combined with the Giottos Vitruvian tripod form a great travel kit.

These days, 12 million pixels may not seem like a lot – in fact, the closest current model in Nikon's line-up, the D7100, has twice that pixel count on its sensor – but I have found this to be more than enough for my needs. I've printed images up to A3+ in size, and I have even printed quite a few A2 images. Having used the 36.3-million-pixel Nikon D800, I know what cameras like this are capable of in terms of resolved detail, but for making a nice print or two for a wall, the D300 does the job.

Commercially, too, the



The D300 has served me as well in the studio as it has on my travels



Scrapes and repairs

MY NIKON D300 has been through a few scrapes. On returning from Vancouver one year, I opened my hand luggage to find that the directional control on the rear of the camera had snapped off, no doubt after someone had crammed a bag against mine. A repair from Nikon sorted this out, but there were two repairs I made myself.

The first was replacing the battery door – a part that is notorious for breaking and falling off with heavy use. The second repair was more adventurous. The top-plate LCD glass had broken – although the LCD itself was fine, the glass had cracked. I sourced a replacement part and carefully used the heat from a hair-dryer and a scalpel to prise off the broken glass and replace it with the new self-adhesive piece. My D300 was like new again within about ten minutes.

However, the battery door again needed replacing after I dropped the camera when I slipped on some rocks in Hastings. I was out shooting images for an article on



My D300 lies injured, having fallen on some rocks

long-exposure seascapes when I clambered up some rocks after I had finished shooting. I slipped and my tripod quick-release caught on a rock, freeing the plate and causing my D300 to slip about 10ft down a rock onto the stones on the beach below. It scratched the coating off the camera's body, revealing the magnesium-alloy frame below. Sure, it lost some of its value, but it is these battle scars that tell a story. Amazingly, the damage to the camera was purely superficial, and the lens suffered only a cracked filter ring.



I have taken the D300 all over the world, including a visit to Cuba in 2013

Modern raw processing has done an excellent job with this image of the New York skyline



➤ D300 has proved to be a good working camera. I have shot weddings for friends, had images printed in magazines (naturally), and have sold hundreds of stock images. Again, a camera with a higher resolution helps when shooting stock, because a larger image size makes more money, but most of my sales have been to people wanting images for internet use, and for this the D300 is a great tool.

The Nikon D400

I'm in a fortunate position where I am never short of a new camera – it is one of the privileges of my job. However, the one camera that I would buy, should it materialise, would be the D400. It has been almost seven years since the D300 was released, and five years since the D300S, so it would seem the D400 is long overdue.

Time again, Nikon has said that the D7000 series is now the top of its APS-C-format line-up, and that anyone looking for a D300 replacement should turn to that camera. But while you can't argue with any of the technology

inside the D7000 and D7100, there are a few things that make the newer cameras feel different to the D300.

One of these is the buffer size. The D300 can shoot 45 12-bit raw images before the buffer starts to slow, compared to just nine raw images with the D7100. The build of the camera is also different: despite both cameras being made of magnesium alloy, the D300 feels sturdier – more 'professional', for want of a better phrase. Then there are the quick access buttons that are a feature of Nikon's professional DSLR range. On the D300, these sit on the left of the top-plate. On the D7000, these are replaced with a mode dial, clearly announcing that the camera is targeted at the enthusiast and not the professional market.

So, what would we like to see on the so-far fictional camera? The D7100's 24-million-pixel sensor would be my choice, along with its lack of an anti-aliasing filter, or even a 16.3-million-pixel APS-C sensor, which would make a D400 to the D4 what the D300 was to the D3. Whichever sensor is decided upon,



ALL PICTURES © RICHARD STOLTE

I would like to see an improved design from the D300 sensor, offering lower noise levels and improved dynamic range.

The buffer and processing speed would have to offer at least the same 45 12-bit raw shots as the D300. The shooting rate should also be in line with the D300, perhaps even better – 8fps without a battery grip would be exceptional for an APS-C camera. In fact, Nikon could make it even faster at 10fps and target it at sports and wildlife photographers, for whom the 1.5x focal-length crop factor would be an interesting benefit.

A dual card socket for both SD and CompactFlash cards would also be desirable, although with read and write speeds of SD cards improving steadily, the CF card socket may not be as essential as it was a few years ago. Also, while 1280x720-pixel HD video was one of the major additions to the D300S, any new camera would require 1920x1080p 50fps full HD capture. It is unlikely that Nikon would introduce 4K video for the first time in an APS-C-format camera, so that will have to wait

until some time in the future.

The one thing I would not change is the build and handling. As I've said, for me, the D300 is as close to perfect as a DSLR body can get, and if Nikon could change the sensor, processor and buffer, but leave the body as it is, that would be great.

But will the D400 ever actually materialise? The honest answer is, I don't know. There are constant rumours of a new professional APS-C-format DSLR to sit alongside the D7100, which may or may not be called the D400. Interestingly, the Canon EOS 7D is also long overdue an upgrade, so perhaps both companies are playing a game of chicken and seeing who will flinch first. Or perhaps the lack of a professional-level, APS-C DSLR from both indicates that the market has changed, and those who would have previously been looking at those cameras are now upgrading to full-frame DSLRs such as the Nikon D610 and Canon EOS 6D.

All I know is that I'm still happily using my Nikon D300, and will continue to do so for some time.



Focal points

Many of the D300's key features are still excellent today, despite the camera being nearly seven years old

Nikon D300S

In 2009, Nikon announced the launch of the D300S. Based on the D300, the new camera introduced an SD card socket alongside the original CompactFlash. It also added 720p HD video capture, with an external mic socket, a dedicated live view button, a virtual horizon feature, quiet release mode and a burst increase from 6fps to 7fps. Used versions of the D300S don't cost much more than the D300, so are worth looking out for.

Software

Nik Capture NX software was included for free when the camera was originally on sale. It is worth looking out for this, although all third-party raw-editing software should now be able to edit the D300's NEF raw files.

AF system

The 51-point AF system features 15 of the more sensitive cross-type points in the centre, which are useful for sports and wildlife photographs.

Wireless flash

The D300 is fully compatible with Nikon's Creative Lighting System, with the pop-up flash capable of being used as a commander to trigger and control other compatible flashguns.



Speed

The D300 has an impressive maximum shutter speed of 1/8000sec, and a start-up time of 0.13sec.

Metering

The D300 uses the 1,005-segment RGB metering system that has proved to be successful in a number of cameras.





Sigma 24-105mm f/4 DG OS HSM | A

Andy Westlake tests the latest lens in Sigma's Art series – a general-purpose image-stabilised zoom that's designed for use on full-frame DSLRs

The vast majority of DSLRs sold these days use APS-C-sized sensors, and offer both impressive resolution and excellent high ISO capabilities. Despite this, the lure of full frame remains strong for many photographers, with cameras such as the Canon EOS 6D and Nikon D610 designed to provide an affordable upgrade path. With their larger sensors, these models give even better image quality, along with larger and brighter viewfinders for easier composition.

However, there's no point buying a full-frame camera if you don't have the lenses to match. This can be a problem, though, as those lenses designed for APS-C generally won't work. So most upgraders will probably want to acquire a high-quality standard zoom to accompany their new pride and joy, and this is where the Sigma 24-105mm f/4 DG OS HSM | A comes in.

Features

The Sigma lens offers a very useful zoom range that encompasses everything from a landscape-friendly wideangle to a short telephoto for portraits. It employs a complex optical formula of 19 elements in 14 groups, including an array of special elements to suppress aberrations. Sigma's Super Multi-Layer Coating is also included to minimise flare and ghosting.

Autofocusing is handled by an ultrasonic-type Hyper Sonic Motor, which is fast and very quiet. A large switch on the side of the barrel engages manual focus, and a second smaller switch

'The Sigma 24-105mm f/4 is a pretty capable performer'

controls the optical image stabilisation. A nine-bladed circular diaphragm is designed to give smoothly blurred backgrounds, and the lens can focus to a minimum distance of 45cm.

Sigma tends to make its lenses available in a wide variety of mounts, and accordingly this 24-105mm optic is available to fit Canon, Nikon, Sigma and Sony cameras (the last of these lacks image stabilisation). There's no K-mount version yet, but with Pentax not currently offering a full-frame model, that's less of a disappointment than it might have been.

Build and handling

As part of Sigma's high-end Art range, the 24-105mm is an impressively well-made lens. It has a solid, weighty feel to it and a high standard of fit and finish. However, it's not described as weather-sealed, which is a disadvantage compared with its closest equivalents, the Canon EF 24-105mm f/4L IS USM and the Nikon AF-S Nikkor 24-120mm f/4G ED VR.

In terms of size, the Sigma zoom is very similar indeed to those two lenses. It does have a larger-diameter front element, which results in a sizeable 82mm filter thread. It's also noticeably heavier, suggesting Sigma has used a lot of glass in its construction.

Operationally, the lens is generally pleasant to use. The zoom ring is smooth, but stiff enough to prevent any creeping to telephoto if the lens is held pointing downwards. The manual focus ring is similarly refined in operation, but perhaps a little slimmer than might be ideal. It is coupled to a distance scale that seems pretty accurate at telephoto, but is some way off at wideangle.

Image quality

Optically, the Sigma 24-105mm f/4 lens is a pretty capable performer. When shot wide open, the corners of the image are a little soft, but



At its best, the lens resolves lots of detail across almost all the frame. This was shot at 24mm and f/8



This picture was shot at 60mm, and shows strong pincushion distortion that I corrected in post-processing

the lens is impressively sharp across almost the entire frame when stopped down to f/8 or f/11. It is noticeably sharper at wideangle than at telephoto.

The main trade-off for this extended range is distortion, with barrel distortion at wideangle, and pincushion distortion across much of the rest of the range. This can be disturbing in images with straight lines across the long edge of the frame, but if you shoot in raw it's relatively easy to correct. However, at 24mm the pattern is quite complex, so it needs profiled corrections for best results.

Vignetting can be a problem when the aperture is wide open, at both the wideangle and telephoto positions (although less so in the middle of the range). The lens shows quite abrupt shading at the corners of the frame, and while this can sometimes enhance an image, it can also look unattractive when large areas of the frame are evenly toned. However, it can easily be countered by stopping down to f/5.6.

Chromatic aberration is also visible at each end of the range, as green and magenta-coloured fringing towards the corners of the frame. It will only really be obvious if you make very large prints or view your images close up on screen, and can again be corrected when processing from raw. If you use a Nikon SLR, most recent models will correct this in JPEG processing too.

I found that the main obstacle to getting the most out of the lens was autofocus inaccuracy at telephoto. My review sample tended to focus slightly in front of the subject, taking the edge off the sharpness. However, this could be addressed using either the camera's autofocus micro-adjust setting, or with Sigma's own USB dock, which allows detailed adjustments to be made to the focusing set-up of the lens. On a more positive note, the image stabilisation worked well, allowing handheld shooting at shutter speeds around 3 stops slower than usual.



Our verdict

OVERALL, I found the Sigma 24-105mm f/4 DG OS HSM | A to be a very good lens. It's nicely made, handles well and delivers very good image quality. The autofocus and image stabilisation systems work well, too. It's certainly a cut above the lenses that most APS-C shooters will be used to working with, and is a very capable companion for a full-frame DSLR.

The big question is whether it's worth buying ahead of its closest rivals, the Canon 24-105mm f/4 or the Nikon 24-120mm f/4. Optically, these are all quite similar performers, so the decision will probably rest substantially on features and price. In this regard, both alternatives offer weather-sealing, and the Nikon model has a slightly longer focal range. However, the Sigma zoom sells for around £130 less than either of its competitors, and this alone makes it a pretty compelling option as an everyday lens for full-frame users.



Data file

Price £849.99
Filter diameter 82mm
Lens elements 19
Groups 14
Diaphragm blades 9
Aperture f/4-22
Minimum focus 45cm
Length 109.4mm
Diameter 88.6mm
Weight 885g
Mounts Canon EF, Nikon F, Sigma SA, Sony A

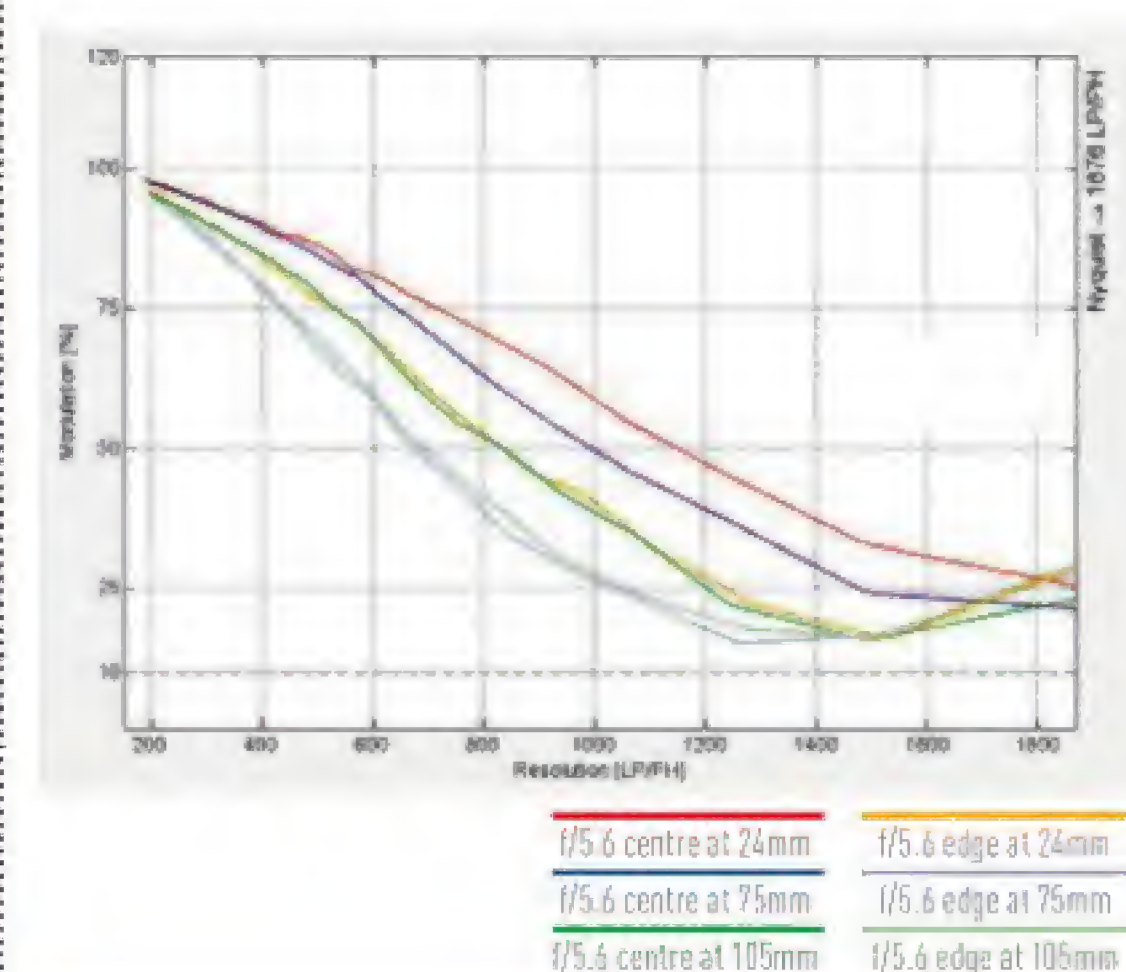
Amateur Photographer Testbench Recommended



Sigma 24-105mm f/4 DG OS HSM | A

Resolution

The Sigma is impressively sharp at its wideangle end but softens progressively on zooming to telephoto, particularly in the corners. Overall, there's not much difference between f/4 and f/11, but at smaller apertures than this, the image softens due to diffraction.



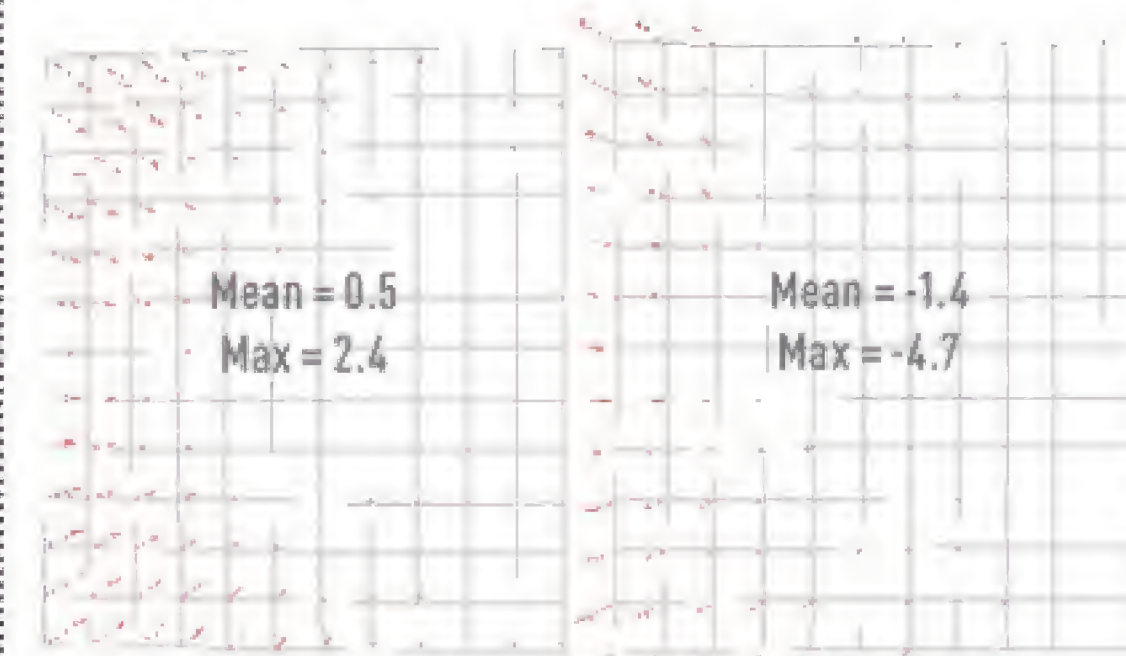
Shading

The most striking results are at each end of the zoom range, where the lens shows abrupt shading in the corners when the aperture is wide open. This type of vignetting can be visually unpleasant, but it's almost eliminated by closing the lens down a stop. It's a touch stronger at wideangle than at telephoto.



Curvilinear distortion

Typically, lenses of this type show barrel distortion at wideangle and pincushion distortion at telephoto, and this is indeed what we see. This being a 4x zoom, it's relatively pronounced, with quite a complex pattern at wideangle. For geometric subjects, such as architecture, this will probably benefit from correction in software.



Panasonic



LUMIX G6



LUMIX GH4

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CHANGING PHOTOGRAPHY **G**



LUMIX GX7



LUMIX GM1

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LUMIX **G**



Using the flip-up screen, it's easy to shoot at low angles to give your pictures extra impact

Samsung NX3000

With a 20.3MP, APS-C sensor and new 16-50mm f/3.5-5.6 kit lens for just £350, could the **NX3000** be the best-value NX camera yet? **Callum McInerney-Riley** finds out

Following on quickly from the release of the Samsung NX Mini comes the new Samsung NX3000, positioned between the NX Mini and the NX300 as a replacement for the NX2000. The NX3000 offers a larger image sensor than the NX Mini, but overall it has a very similar specification. It is clear to see that this camera is geared towards the mass market, with a flip-up screen for selfies being one of its key selling points.

The question is, does it have what it takes to capture the interest of the discerning enthusiast photographer? With competition from cameras such as the Sony Alpha 5000, which boasts a very similar specification, it will be hard for Samsung to make its mark on this section of the market. Excellent Wi-Fi connectivity and a decent

range of NX lenses work in the NX3000's favour, but will they be enough?

Features

Inside the Samsung NX3000 is an APS-C-sized CMOS sensor (23.5 x 15.7mm) with a 20.3-million-pixel resolution. This is the same size and resolution of sensor used in many Samsung cameras, such as the NX300 and NX30. However, unlike these cameras, the sensor in the NX3000 doesn't boast on-chip phase detection for faster AF.

Like the NX Mini, the NX3000 has an sensitivity range of ISO 100-25,600, and the two share the same processor. This allows for a shooting rate of 5fps for full-resolution JPEGs. Images can be captured in either raw or JPEG format and are saved to a MicroSD

card, as opposed to the more conventional SD card.

The MicroSD format has the advantage of being compatible with many smartphones and tablets, which offers a great hardware solution to transferring pictures, although, as expected from Samsung, the Wi-Fi and NFC connectivity is extensive on the NX3000. Users can select and transfer images to a smart device, send images to a group of up to four people at once, and control the camera remotely via the Samsung Smart camera app.

As a kit, the Samsung NX3000 comes bundled with the new 16-50mm Power Zoom f/3.5-f/5.6 ED OIS lens, which was announced at the Consumer Electronics Show earlier this year. This is a compact power-zoom lens that allows users to quietly zoom during video recording. ➤



Data file

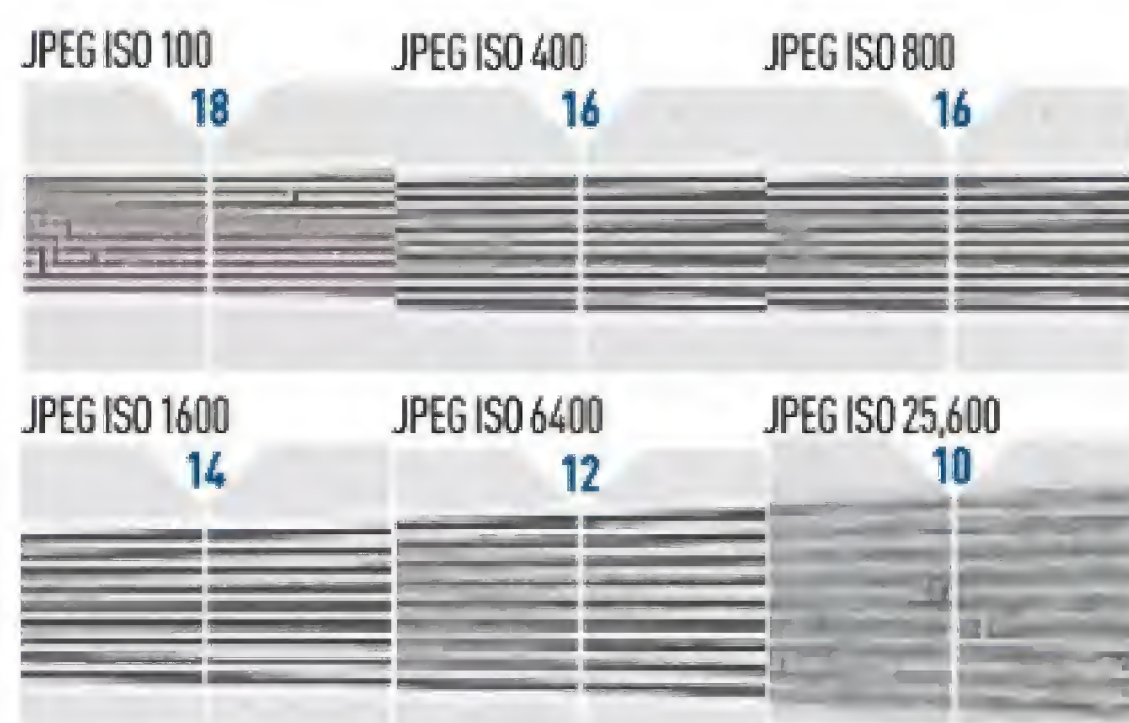
Samsung NX3000

Price	£350 (kit with 16-50mm zoom)
Sensor	20.3-million-pixel, APS-C-sized CMOS sensor
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX mount
Shutter speeds	30-1/4000sec
ISO	100-25,600
Metering system	221 zones
Exposure compensation	±3EV
Drive mode	5fps
LCD	3in, 460,000-dot-resolution tilting screen
Viewfinder	None
AF points	Contrast detection with 21 points
Video	1080p at 25fps, MP4, H.264 compression
External mic	No
Memory card	SD, SDHC, SDXC
Power	B740AE rechargeable Li-ion, 370 shots (CIPA standard)
Dimensions	117.4 x 65.9 x 39mm
Weight	266g (with battery and card)

Samsung NX3000

Resolution

As you can see from the resolution charts at ISO 100, the NX3000 resolves a large amount of detail, on a par with many APS-C-format DSLRs. Detail reproduction is very good right up to ISO 800. Thereafter, the detail in JPEG images starts to become broken down by the in-camera noise reduction.



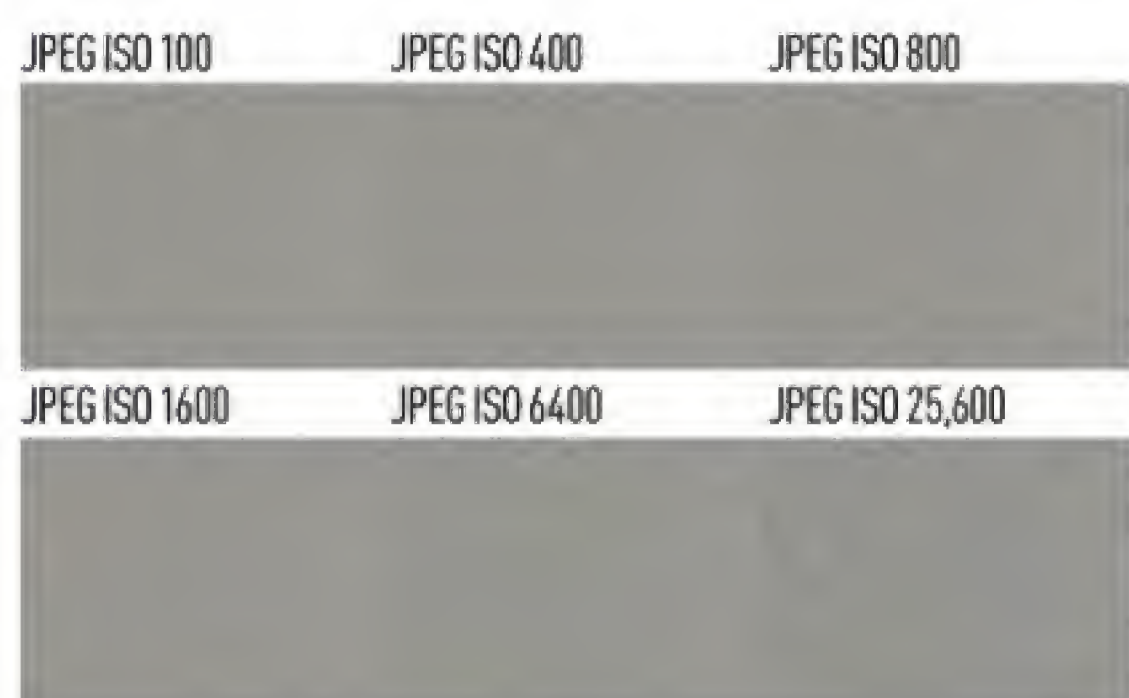
Dynamic range

The NX3000 has a respectable dynamic range of around 12.7EV. However, due to the metering exposing for maximum highlight detail, shadow detail was often blocked up in the JPEGs in high-contrast scenes. By using the sliders in Lightroom and/or shooting at +1EV compensation, much more detail can be recorded.



Noise

Images up to ISO 800 show a small amount of luminance noise. After ISO 1600, raw images show some luminance noise while the JPEG images are mostly noise-free. However, this is at the expense of a loss of fine detail due to the in-camera noise reduction. The detailed areas appear mushy as the noise reduction starts to become stronger further up the sensitivity range. The raw files can be processed in Lightroom to achieve much more detailed results.



It is also optically stabilised and boasts the iFunction button, which can be pressed to toggle quickly through settings such as ISO, white balance and exposure compensation. It can be customised to suit the user and is, overall, one of the features we particularly like about Samsung lenses.

There are also a couple of other neat extras. A small SEF-8 external flash is bundled with the camera, as is a full copy of Adobe Lightroom 5. This is certainly preferable over many companies' proprietary raw editing software.

Build and handling

Compared to its predecessor, the NX2000, the NX3000 is fractionally smaller and lighter. Weighing just 266g with battery included and measuring 117.4 x 65.9 x 39mm, the NX3000 is easy to carry. With a protruding 16-50mm lens mounted, it's not going to fit inside a trouser pocket, but it is small enough not to take up too much space inside a camera bag.

As the NX3000 doesn't have a touchscreen, many of the settings are changed with physical controls. There's a D-pad on the back that doubles as a scroll wheel, with four controls – delete, playback, main menu and a function button – surrounding it. The function button takes care of the majority of commonly used settings, including AF area, metering, white balance and ISO.

The NX3000 shares the same Drime IV processor as the NX Mini. When writing raw+JPEG images simultaneously, this processor is very slow, taking anything up to a couple of seconds before the camera can be used again – even with a Class 10 memory card.

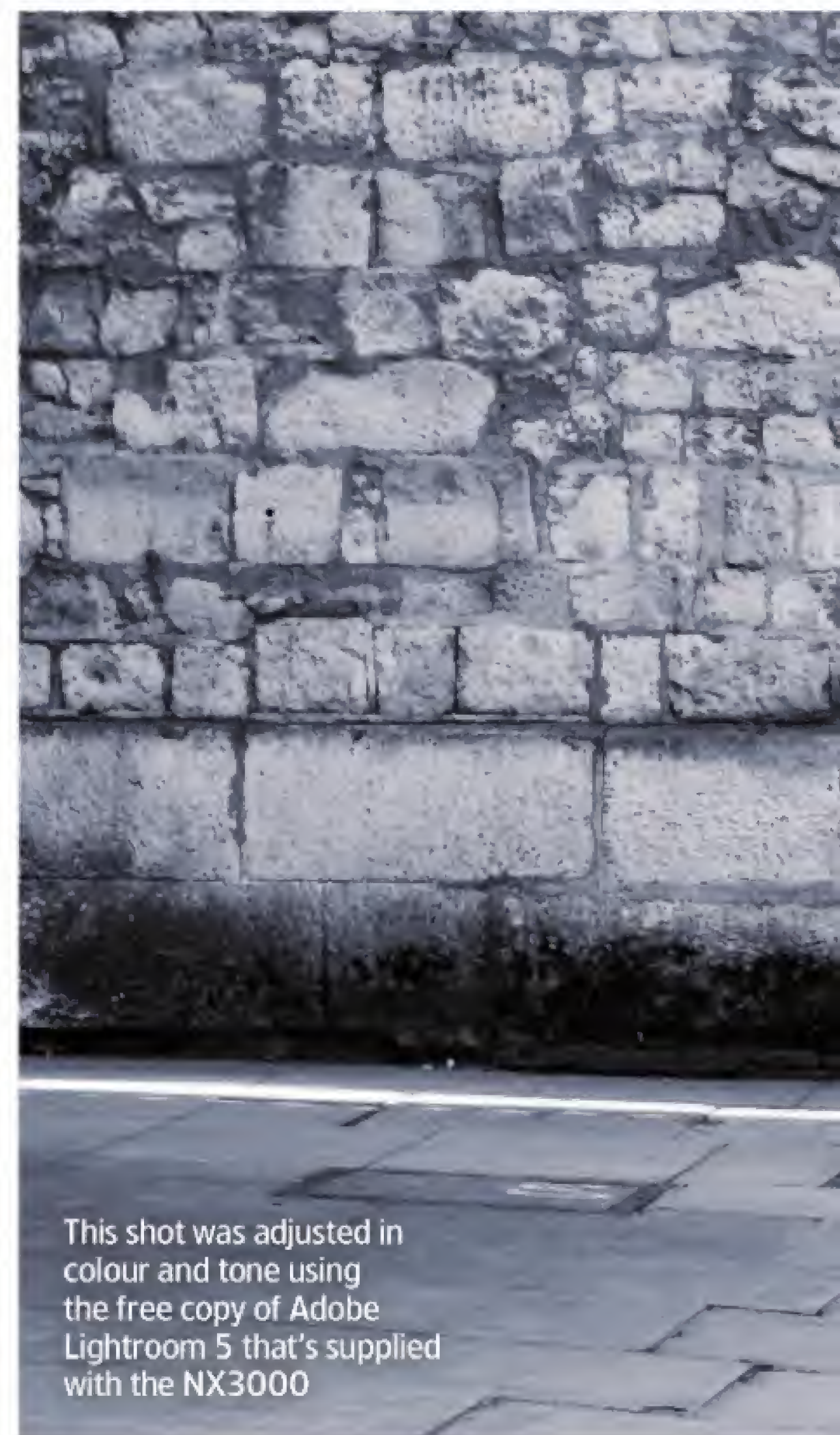
What's instantly noticeable is the NX3000's retro styling. Samsung itself quotes the camera's finish as 'premium vintage'. The body has a silver top and a leather-styled, textured front available in either brown, white or black, which wraps around the handgrip.

Performance

Exactly like the recent NX Mini, the NX3000 features a flip-up screen – a 3in TFT LCD with a resolution of 460,800 dots. In use, the screen isn't difficult to see in bright daylight and the refresh rate is good. Colours on-screen appear to be accurate to the final image produced. The tilt-up screen is advantageous for those users who like shooting from low angles or from the hip. By default, tilting the screen right up to face forwards will power the camera on and activate self-shot mode for taking selfies – this can be turned off inside the menu.

The NX2000 boasted a 1.15-million-dot, 3.7in TFT touchscreen LCD. For the serious photographer, this would, of course, have been a much more desirable option, as the low-resolution flip-screen of the NX3000 feels like a downgrade from the older model.

Recent Samsung NX cameras such as the NX30 and NX300 have featured on-chip phase-detection AF alongside contrast-detection AF. This hybrid autofocus was very fast, finding focus quickly and accurately. Rather disappointingly, though, the NX3000 has the same 21-area contrast autofocusing



This shot was adjusted in colour and tone using the free copy of Adobe Lightroom 5 that's supplied with the NX3000

system as the older NX2000. In bright conditions, the AF is quick and finds focus well in both single AF and continuous AF. In low-light conditions the focusing isn't slow, but I found the camera less capable of identifying the right focal point of the image. It has a tendency to gravitate towards areas of high contrast where it can obtain focus. More accurate control over the AF point can be gained by using selection AF – a single point that can be repositioned. However, this is where the lack of touchscreen functionality is a huge disadvantage.

Within the menus there are also options for manual focusing. Although the camera doesn't feature focus peaking, it does have MF assist enlargement of 5x or 8x.

Metering options are multi, centreweighted and spot. A setting inside the menu allows users to link or unlink the metering to or from the AF point. In general, the metering is quite accurate, although the camera does tend to meter in a way that preserves lots of highlight detail. I found when shooting backlit subjects in multi-metering and evaluative, the camera would meter for the small portion of the frame that was very bright in exposure. This forced me to adjust the exposure compensation up to +3EV in order to correct it.

Colour rendition can often vary between shots, even when shooting in similar lighting conditions, but for the most part the colours are usually very punchy and vibrant while the darker tones are rendered low in saturation.

The auto white balance setting does a good job in general, although when faced with conflicting light sources it does struggle to render colours between the two sources.





Our verdict

FOR THE more serious photographer, the changes from the NX2000 to the NX3000 will offer little benefit, especially for those wishing to strive for better image quality and ease of use. The redesign of the camera is tailored toward the mass market and as a result, it appears to be less of an upgrade and more of a downgrade. Inside the Samsung line-up, any enthusiast photographers would be better off looking at the NX300.

In general, image quality is good at low ISOs but loses credibility the higher it is pushed, particularly in JPEG images where noise reduction is heavy. Autofocus is sometimes inaccurate, but this perhaps won't bother the more casual users. The self-shot mode

works well, particularly for selfies with friends and family. As a casual point-and-shoot camera, the Samsung NX3000 is good for capturing family moments and sharing images across social media. In addition, it offers good value for money, as long as you don't expect too much of it.

For and against

- + Flip-out 3in LCD
- No touchscreen
- + APS-C-sized sensor
- Heavy in-camera noise reduction
- + Retro styling
- No phase-detection AF

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	7/10
AUTOFOCUS	7/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	6/10



Focal points

The NX3000 offers a range of features designed to be attractive to social media users

Micro USB charging

A great advantage of the NX3000 is that it is charged via Micro USB, allowing users to simply charge from an external power pack.

NX lens mount

There are 14 NX lenses available for the NX camera series, including everything from fast primes to long telephoto lenses.

16-50mm zoom

The NX3000 is sold with a new 16-50mm lens that includes silent power zoom for movies, and retracts to a compact size when not in use.

iFunction button

A button on the lens allows users to call up settings such as ISO, exposure compensation and white balance, and change the settings.

Mobile connect button

This brings up the menu for mobile connections, allowing users to capture images direct from a smart device or remotely control the camera.



Video recording

Movies can be recorded in 1920 x 1080-pixel full HD at 25p with full manual control in PASM. The built-in mic captures stereo sound.

Battery

The same 2,330mAh B740AE battery used by the NX Mini is featured inside the NX3000, and is rated to 370 shots.



64GB SD cards

Jon Devo compares the speed and performance of some of the biggest and fastest SD cards available

Testing method

To put these cards through their paces, I repeatedly ran integrity and benchmark tests using two independent pieces of software – H2testw and CrystalDiskMark – which tested the read and write speeds of the cards. I also tested the buffering performance of all the cards in this round-up using the super-fast Panasonic Lumix DMC-FZ1000, which is capable of shooting 12 frames per second, firing off frames in high-speed burst mode and then timing the cool-off period before I could continue capturing burst images at 12fps.

MicroSD (adapter)

The MicroSD adapter allows you to use your MicroSD in a standard SD slot.

Speed Class

SD Speed Class is universally compatible, specified as Classes 2, 4, 6, 8 and 10, each indicating the minimum write speed in MB/s.

Lock switch

SD memory cards have a lock switch that can slide up and down. When locked, the contents of the card cannot be modified or deleted.

UHS

UHS-compatible cards come in two classes – U1 or U3. U1 denotes a 10MB/s minimum write speed, while U3 has a minimum write speed of 30MB/s suitable for 4K video.

Capacity

64GB memory cards should provide you with approximately 16 hours of HD video recording and just over 12,000 JPEG images from a 16-million-pixel camera.



PNY SDXC High Performance UHS-I Class 10

● £60 ● www.pny.eu

PNY's High Performance range is aimed at advanced amateur photographers and videographers who want to shoot fast-moving action stills and capture quality full HD footage. Although this card is positioned below the company's Elite range of SD cards, it still

performed well in testing and actually managed to record the single fastest read speed of 93.65MB/s, an average read of 90.65MB/s, and an average write speed of 61.34MB/s during our repeated benchmark

tests. It took 13-15secs for the

PNY card to record all the images before allowing me to continue shooting at full-speed burst, placing the PNY card somewhere around the middle in terms of buffering performance compared to the other cards tested.



Kingston SDXC UHS-I Class 3 (U3)

● £65 ● www.kingston.com

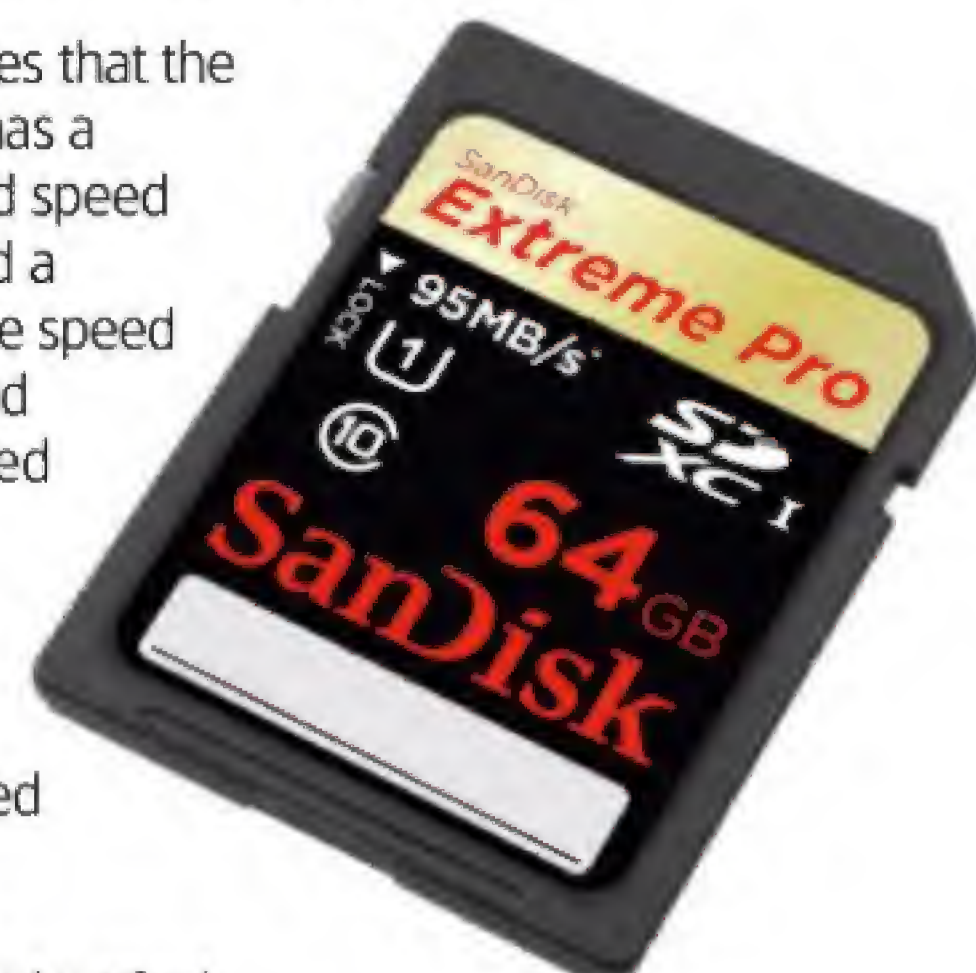
DESIGNED with 4K video recording in mind, this Kingston SDXC card boasts a 9x faster read speed than standard Class 10 cards. I expected it to be one of the top performers in this round-up and I was not disappointed. On average, the Kingston card managed a read speed of 91.14MB/s and a write speed of 82.39MB/s – only the SanDisk Extreme Pro card (right) delivered a speedier performance. The Kingston card matches the buffering performance of the SanDisk card, both taking 12-13secs to cool off before full-speed 12fps shooting can recommence. However, it betters the SanDisk model with its guaranteed minimum read and write speed of 30MB/s. The UHS-I Class 3 rating is the suggested standard for recording 4K footage, so if you're planning on shooting 4K video, I'd recommend this card solely on that basis.



SanDisk Extreme Pro SDXC UHS-I Class 10

● £84 ● www.sandisk.co.uk

SANDISK states that the Extreme Pro has a maximum read speed of 95MB/s and a maximum write speed of 90MB/s, and while it delivered close to that performance, it did not reach the top values promised by the manufacturer. Perhaps an unidentified hardware issue was the problem, although I was using a top-spec computer to conduct the tests and two different benchmark tests. However, that said, of all the cards tested, the SanDisk model delivered the most consistent high-speed results overall, with an average read speed of 90.17MB/s and write speed of 85.66MB/s. I was very impressed with the card's performance, and also found that the cool-off period following burst-mode shooting was on average at least 2-3secs quicker than most of the other cards that were tested.



Lexar Professional 600x SDXC UHS-I Class 10

● £65 ● www.lexar.com

KNOWN for being a consistent and reliable manufacturer of memory products, Lexar delivers another solid card in the 64GB-capacity class. One of the biggest selling points of Lexar cards is the strength of its brand name, which is often the choice of professionals who can't compromise data stability for speed. This card wasn't the fastest of the bunch, delivering an average read speed of 88.24MB/s and an average write speed of 63.68MB/s, as well as being 1-2secs slower than the PNY card at buffering the images, but it also wasn't the slowest.

This Lexar card is suitable for capturing 1080p full HD video, 3D and high-resolution still images. It is also compatible with USB 3.0 card readers for fast file transfer.



Transcend SDXC UHS-I Class 3 (U3)

● £65 ● uk.transcend-info.com

TRANSCEND'S U3 card has been created to handle the most demanding of image-capturing tasks, including 4K video recording. With it's UHS Speed Class 3 specification, this card will deliver a minimum constant write speed of 30MB/s, which is 20MB/s more than the top-performing SanDisk Extreme Pro can guarantee. However, if your device is not UHS-compatible it will revert to Speed Class 10. Despite the 95MB/s read and 85MB/s write speeds claimed by the manufacturer, the card only managed an average read speed of 90MB/s and an average write speed of 83.16MB/s in our tests. Although falling a little short, this card came third to the SanDisk

Extreme Pro and Kingston models, and given its minimum guaranteed constant write speed, the Transcend card makes a good case for itself.



Sony MicroSDXC UHS-I Class 10

● £60 ● www.sony.co.uk

WE THOUGHT it would be interesting to include a MicroSD card to see how it stacks up against physically larger models. A number of manufacturers, including Nikon, are opting for smaller cards in their compact cameras and they provide the added benefit of also fitting into compatible smartphones and tablets. Our tests suggest that while read speeds from this smaller card aren't far off those from the larger SD cards we tested, write speeds and buffering are significantly slower. The Sony memory card is good quality, delivering an average read speed of 84.10MB/s and an average write speed of 20.36MB/s. Although its performance was the slowest in this test, MicroSD card compatibility with most smartphones and tablets give it an advantage by removing the need for wireless transfer of images. While it only merits three stars this time, we will include it in a MicroSD round-up in the future. The SD card adapter comes included in the box.



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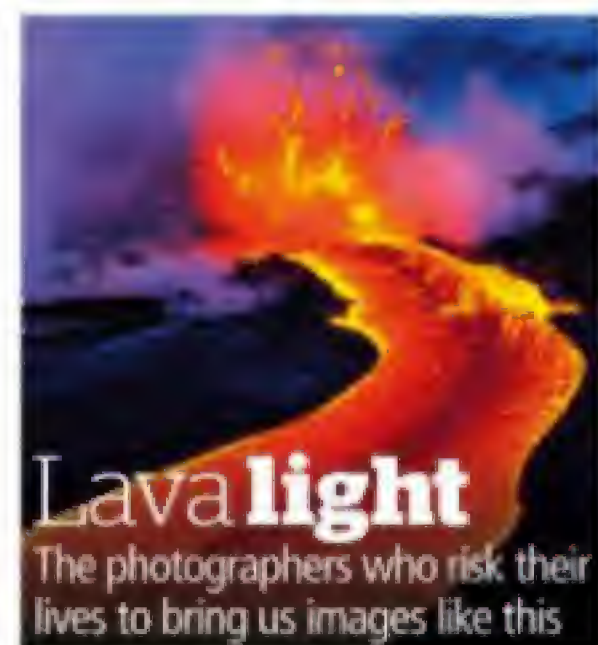
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Micro four thirds upgrade

Q I have an Olympus Pen E-PL1 twin-lens zoom kit and was thinking about a possible upgrade to a more recent and better-featured micro four thirds body that would give me more control and extra features to use. I have a budget of £500 and would even consider a 'pre-owned' model. What camera do you suggest, keeping with the micro four thirds system?

Ian Drury

A If you're happy with your current lenses and would just like to upgrade to a better body, I'd suggest looking closely at an SLR-style micro four thirds model. The Olympus OM-D E-M10 is probably the best new option, as it offers a lot of extra features, including twin control dials, a built-in electronic viewfinder, and Wi-Fi for sharing images and remote control of your camera. It can now be bought for £500 if you're prepared to shop online.

Another option might be the Panasonic Lumix DMC-G6, which costs around £470 with an image-stabilised 14-42mm lens. You could still use your telephoto zoom on it, but you'd have no image stabilisation.

A good second-hand option would be the Olympus OM-D E-M5, which is available for £400-£450, depending on condition. Be sure to check through the ads for second-hand equipment at the back of AP to find yourself a bargain.

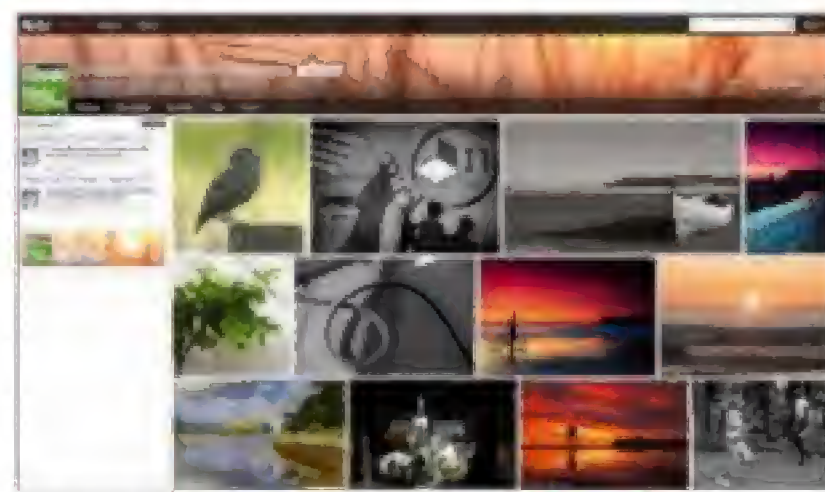
Andy Westlake

Uploading to Flickr

Q I have just joined Flickr and wish to upload pictures to the AP Flickr page.

Unfortunately, Flickr seems to be obstructive. It keeps telling me to

The Olympus OM-D E-M10 is available for around £500



Take part in the AP online community by joining the AP Flickr group

start a new group. Can you tell me how to load pictures onto the AP Flickr page? **Anthony Meagh**

A Flickr can be a little confusing at first, I agree. To join the AP group, make sure you are signed into your Flickr account and then enter the link www.flickr.com/groups/amateurphotographer/pool into your browser.

Once the page has loaded, click the button beside the group name that says '+ Join Group'. That should be it, and hopefully you will then be able to contribute to our photo pool.

I look forward to seeing some of

your photography and hope you enjoy taking part in our community.

Jon Devo

Compact tripod

Q Could you recommend a lightweight, sturdy tripod that is compact enough to carry around with ease? Price isn't an issue, as I'm simply looking for the very best that money can buy.

David Tristan

A If price isn't an issue, you won't go far wrong with a Gitzo tripod and the Gitzo GK1580TQR5 Series 1 6x Traveler is designed to combine the compactness and light weight of the Gitzo Traveler system with the stability and size of a regular Gitzo Mountaineer Series 1 tripod. It can support a maximum load of 5.5kg, and when fully extended it will reach a maximum height of 149cm. For ease of transport it closes down to just 35cm, so it's practical to pack in your luggage or even in your

Photo Hacks



Triple reflector

Make your own three-faced reflector for portrait photography

WHAT YOU NEED

3x A2 foamboard, mirror card, cloth tape, Velcro, scissors, craft knife, steel rule, marker pen

A REFLECTOR is one of the simplest but most effective devices for portrait photography, yet home-made versions can work just as well. Here we replicate the wrap-around effect of a three-sided reflector cheaply, easily and quickly.

How to...

You can use card, mounting board or foamboard. The latter is a bit more substantial, and has a nice white finish too.

Cut three A2 sheets into identical trapezium shapes, and tape them together. It's as simple as that. To go a step further, paint one side black, which will create harder shadows on the subject's face. Alternatively, cut mirrored card the same size as the panels and stick it on with Velcro. This will throw back even more light, and really help to fill in shadows. Coloured mirror card also be used, to warm skin tones slightly.

In use

The reflector should be placed out of shot under the subject's face. The centre panel bounces light up onto the subject, while the side ones help fill in shadows on either side of their face.



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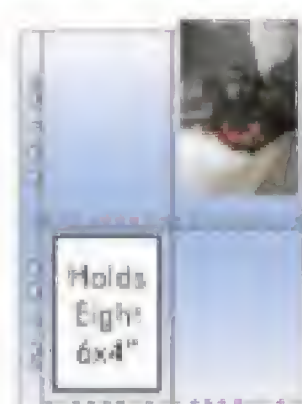


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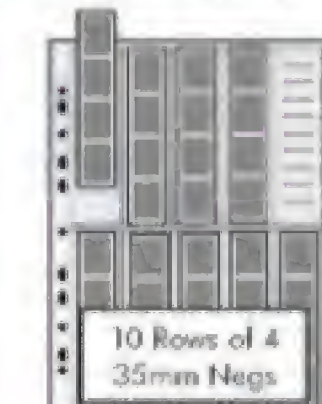
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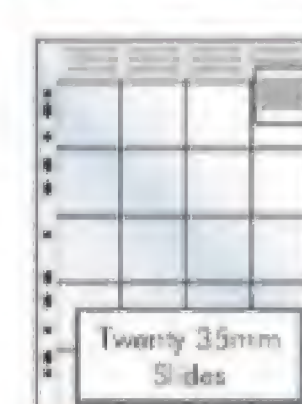
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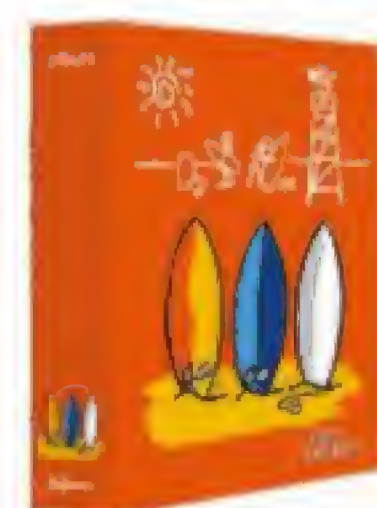


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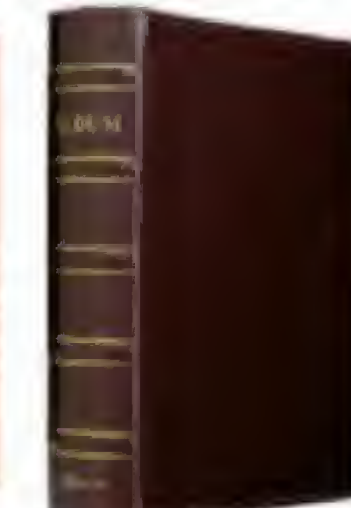
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➤ camera bag. You mention you want the very best, but it's certainly not a cheap option with a street price of around £500. Those looking for a budget alternative should check out the Manfrotto Compact Light (£50), but bear in mind that this tripod can only support a load of 1.5kg and comes with a built-in ball head. **Callum McInerney-Riley**

Satchel confusion

Q Is there something wrong with the review or photo of the National Geographic Africa Midi Satchel in AP 19 July issue? The reviewed satchel looks quite different from the ones on the internet that are called Africa Midi Satchel, as your review product has two side straps and the others

don't. Do you have the model number for it?

Peter Hancock

A This seems to be a case of two bags having exactly the same product name. The one reviewed in AP 19 July is the new Africa Midi Satchel, model no NG A2140, not to be mistaken for the older Africa Midi Satchel, model no NG A2540.

The new one is possibly too new to appear in the shops or on retailers'

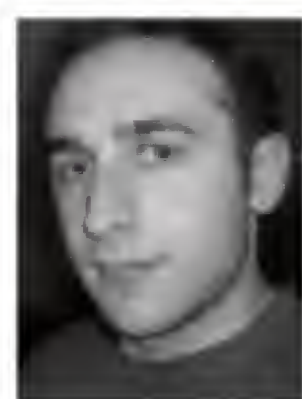
websites yet, but it should be available soon.

Andy Westlake

The new National Geographic Africa Midi Satchel, model no NG A2540, shouldn't be confused with older models



IN THE BAG



Photographer Tom Harvey likes to shoot both landscapes and close-ups, with a particular fondness for seascapes. This is the kit

he carries with him. Visit www.flickr.com/photos/96420605@N04

Pentax K-5

1 The Pentax K-5 is a great bit of kit for landscape photography, with weather-sealing and sturdy construction. Its compact design means it's not too bulky to carry compared to some cameras.

Filters

2 I have an extensive range of Lee filters, including an ND hard grad set, ND 0.9 soft grad, 0.6 and 0.9 Pro glass ND and a Big Stopper. To make them easy to carry, I've modified a three-pouch filter holder so I can put them on my belt if needed.



UltraFire torch

3 This is an essential for me as the majority of locations I visit can be away from street lighting, and if it's a morning shoot I will almost certainly be arriving when it's still dark.

Manfrotto tripod and ball head

4 I find this combination of 055 tripod and 496RC2 ball head very adaptable and extremely sturdy. It's a must-have piece of kit for me.

Sigma 10-20mm f/4-5.6 EX DC HSM

5 This is probably my most used lens and is great for fitting everything into the frame with its ultra-wideangle view. I wouldn't be without it!

List of kit

UltraFire torch, remote release, Sigma 105mm CPL filter, cloth and blower, Lee filter holder, Kenko extension tubes, Manfrotto tripod and ball head, filters, Sigma 10-20mm f/4-5.6 EX DC HSM lens, Pentax SMC-FA 100mm f/2.8 macro, Pentax 17-70mm f/4 DA AL (IF) SDM, Pentax K-5



BLAST FROM THE PAST

Canon EOS 7D

Ian Burley on a DSLR from 2009 that is still part of Canon's line-up

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IN 2009, the Canon EOS 7D burst onto the scene with an amazing 18-million-pixel, APS-C CMOS sensor, 8fps sequential shooting and full HD video recording. This was all contained in a solid magnesium-alloy body. Aimed at the top end of the enthusiast market, the EOS 7D is also used by professionals. What's more, the EOS 7D remains in the current Canon DSLR line-up.

What's good Top of the list is the EOS 7D's fast and accurate focusing that has earned the camera near legendary status among users photographing birds in flight. At the end of last year, the EOS 7D was blessed with a major firmware update that improved performance and added new features.

What's bad The passing of time does tell in absolute image-quality terms and the EOS 7D is not a match for the latest DSLRs, but the difference is not fundamental by any means. For such an impressive camera, it's disappointing that the magnesium-alloy chassis isn't sealed for dust or moisture ingress. The mirror/shutter mechanism is also loud and unrefined.





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White balance under water

Q I recently used my Olympus Stylus Tough TG-1 camera to take some underwater shots while snorkelling in the Seychelles, but I wasn't entirely happy with the white balance of the images. What do you think was wrong with the camera or its settings? **Ryan Peters**

A There are many factors that can affect the white balance, including the depth you are shooting at, how bright the daylight is, the quality of the water and even the mineral content of the water. You also have to consider the subject of your image and what you are trying to show. Neutralising the blue of the water can help to make any yellow, orange or red fish look more vibrant, but it may



When shooting close to the surface of the water, you may get away with a daylight or overcast white balance

make the actual underwater environment look unnatural – we are, after all, used to seeing it with the blue cast.

How you change the white balance depends on the exact effect you are after. If you are snorkelling close to the surface, you may get away with a daylight or overcast white balance, but the most obvious place to start is with the camera's underwater white balance mode, which should

produce a reasonably good combination of removing the worst of the colour cast while still looking natural. The AWB will work, although the results may be a little more unpredictable.

If you are after a completely neutral white balance, you can set a manual white balance setting using a grey card. The Lastolite EzyBalance Underwater Grey/White Card costs around £25 and is waterproof so it can be used underwater. This will remove all the blue/cyan cast, which can look a little surreal and not like what you saw with your eyes underwater. Although not an option on your TG-1, I would generally recommend shooting raw files where possible and then setting as neutral a white balance as possible, and using this as a starting point for editing the raw files.

Richard Sibley

HOW IT WORKS

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your

Anti-reflection lens coating

CAMERA lenses can be beautiful things to behold and almost gem-like. Much of this beauty is thanks to anti-reflection lens coatings like me. I can appear as multi-coloured tints when viewing the glass in a lens. My ancestors often only exhibited an amber hue, or maybe amber and purple if a double coating was used. Yet being pretty is not my purpose, as I dramatically reduce the amount of internal reflections in a camera lens and make the lens more efficient.

I also reduce flare and ghosting. Flare is characterised by bright circular artefacts that are the shape of the lens aperture iris, as well as hazy areas of unwanted brightness and reduced contrast, usually when the lens is pointed at a very intense source of light. Ghosting is where a secondary image is formed because of internal reflections, usually seen when the subject is extremely bright and high in contrast. I help by enabling more of the light to be transmitted through the lens instead of being reflected.

I also tackle light that is reflected by cancelling much of it out. I'm a multiple anti-reflection coating and under certain light you can see several hues, predominantly green, on the surface of the glass lens components that make up a camera lens.

Uncoated lenses may lose as much as 5% of light transmission and modern camera lenses can contain more than a dozen lens elements, so it all adds up.

Lens coatings can reduce losses to a fraction of a per cent.

A lens coating is an incredibly thin layer of optically clear material of a selected refractive index that suppresses reflections in the first place. However, if light is reflected the coating reflects the reflection in a phase that means the waveforms destructively interfere and much of the unwanted reflection magically disappears. Multiple layers of

anti-reflection coating deal with more wavelengths or colours of unwanted reflections. So I'm not just a pretty face – I play a hugely important role in improving the efficiency and usability of lenses.

Anti-reflection lens coatings dramatically reduce the amount of internal reflections in a lens

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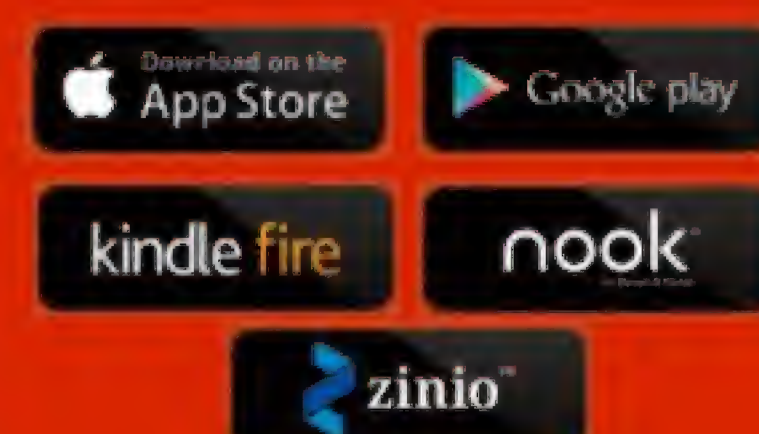


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LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++ IN KEPPER £145.00
LEICA 90mm f4 C ELMAR + HOOD	MINT £395.00
LEICA 135mm f4.5 HEXTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f4.5 HEXTOR IN KEPPER	EXC++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm f4.5 HEXTOR + HOOD SCREW	EXC++ £99.00
LEICA SB001 FINDER FOR 50mm LENSES + CASE	MINT-CASED £125.00
LEICA SP20 FLASH FOR M7/M6/M6H etc	MINT BOXED £95.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICA R8 BODY BLACK + STRAP AND INSTRUCTIONS	EXC++ BOXED £399.00
LEICA R5 BODY BLACK	MINT- £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 28 - 70mm f3.5/4.5 R VARIO ELMAR ROM LENS	MINT-BOXED £565.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
ZEISS 6 x 20 B MONOCULAR WITH CASE	MINT CASED £125.00
ZEISS 8 x 56 T*P NIGHTOWL BINOCULARS	MINT-CASED £699.00

Medium & Large Format

BRONICA RF645 COMPLETE WITH 65mm LENS	MINT BOXED £499.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA ETRS1 COMPLETE W/LF, 120 BACK, 75mm LENS	MINT- £245.00
BRONICA ETRS 1 W/LF, 75mm + 120 BACK + SPEED GRIP	EXC++ £165.00
BRONICA 40mm f4 ZENZANON FOR ETRS/ETRS1	MINT- £159.00
BRONICA 50mm f2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm f4 E	MINT- £89.00
BRONICA ETRS1 120 BACK	MINT- £79.00
BRONICA AEI METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	MINT £425.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	EXC++ £59.00
BRONICA SPEEDGRIP FOR ETRS/ETRS1	MINT £45.00
BRONICA MOTOR WINDER E	EXC++ £69.00
BRONICA 150mm f3.5 ZENZANON S	MINT £165.00
BRONICA SQAI COMP WITH 80mm PS,WLF,120 BACK	MINT £475.00

BRONICA SQA + 80mm f2.8 S, PRISM FOR BACK, GRIP	MINT-EXC+++ £395.00
BRONICA 50mm f3.5 PS LENS	MINT BOXED £195.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 200mm f4.5 PS LENS WITH HOOD	MINT BOXED £179.00
BRONICA PRISM AE METERED FOR SQA/SQAI	MINT- £89.00
BRONICA SQA/120 MAGAZINE BACK	MINT £59.00
BRONICA SQA/IM POLAROID MAGAZINE BACK	MINT BOXED £89.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
BRONICA SPEED GRIP FOR SQA/SQAI	MINT- £59.00
FUJI 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FUJI GW 690 MK III PROFESSIONAL	MINT-BOXED £599.00
FUJI 645 WIDE S PROFESSIONAL WIDE 60	MINT-BOXED £395.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FLT.	MINT- £1,265.00
MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7H	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7H	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7H	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £199.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT- £295.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £89.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 645N II A/F WITH PENTAX 45-85 ZOOM LENS	MINT- £595.00
PENTAX 6x7 BODY WITH 55mm f4 LENS (GENT TO PRISM)	EXC++ £645.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £199.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE	EXC++ £179.00
YASHICAMAT 1246 COMPLETE WITH CASE	MINT- £199.00

Hasselblad

HASSELBLAD 503CX BACK,WLF & 80mm CF & HOOD	MINT- £895.00
HASSELBLAD 503 Cx1 BODY + WLF	MINT- £495.00
HASSELBLAD 90mm f4 FOR XPAN	MINT- IN KEPPER £275.00
HASSELBLAD 500ELN BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £599.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £945.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 900CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories



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**BRAND REPS IN STORE ON SELECTED DAYS
DEMONSTRATING EQUIPMENT
+ FREE GIVEAWAYS ON THE DAY!**

1ST - 3RD AUGUST

CANON WEEKEND EXTRAVAGANZA!

FRIDAY 1ST AUGUST

LOWEPRO/GIOTTOS/JOBY & 3 LEGGED THING

SATURDAY 2ND AUGUST

BLACKRAPID/POCKET WIZARD/ WESTCOTT

5TH - 6TH AUGUST

NIKON MID-WEEK MADNESS!

TUESDAY 5TH AUGUST

**PENTAX & PERMAJET
REPS IN STORE**

THURSDAY 7TH AUGUST

**OPTICS BONANZA WITH
SWAROVSKI, LEICA & ZEISS!**

FRIDAY 8TH AUGUST

FUJIFILM, SIGMA & TAMRON/METZ

8TH - 10TH AUGUST

SONY WEEKEND SPECTACULAR!

**BRAND NEW STORE
LAUNCH WEEK!**

FRIDAY 1st - SUNDAY 10th AUGUST

Cardiff/Newport open Mon-Sat 9am-5:30pm & Cardiff open Sun 11am-4pm

JOIN US FOR A WEEK OF
INCREDIBLE OFFERS
AND PROMOTIONS
AS WE CELEBRATE THE OFFICIAL
LAUNCH OF OUR BRAND NEW
FLAGSHIP STORE IN CARDIFF!

CALL US OR VISIT CAMERACENTREUK.COM
FOR MORE INFORMATION AND FULL SCHEDULE

WE'LL BEAT ANY UK PRICE ON EVERYTHING!!!

Canon

CANON WEEKEND EXTRAVAGANZA!!! 1st-3rd AUGUST 2014



BODY ONLY - £399.99
18-55MM IS STM KIT - £499.99
18-135MM IS STM KIT - £728.99
EOS 700D

FREE RC-6 REMOTE
& GORILLAPOD SLR ZOOM!



CASHBACK AVAILABLE*
BODY ONLY - £799.99
18-55MM IS STM KIT - £899.99
18-135MM IS STM KIT - £1049.99
EOS 70D

EOS 6D

BODY ONLY - £1249.99
24-105MM IS KIT - £1849.99

CASHBACK AVAILABLE*



EOS 5D MKIII

BODY ONLY - £2249.99
24-105MM KIT - £2849.99
24-70MM 2.8 II KIT - £3999.99



0% FINANCE AVAILABLE!

CASHBACK AVAILABLE*

70-200MM F2.8 L IS II USM - £1769.99
70-200MM F2.8 L USM - £1019.99
70-200MM F4 L IS USM - £939.99
70-200MM F4 L USM - £484.99



EOS 1D X body.....	£4799.99
EOS 5D MKIII body.....	£2249.99
EOS 5D MKIII & 24-105mm IS.....	£2849.99
EOS 5D MKIII & 24-70mm IS II.....	£3999.99
EOS 6D body.....	£1249.99
EOS 6D & 24-105mm IS.....	£1849.99
EOS 7D body.....	£874.99
EOS 7D & 18-135mm IS.....	£1099.99
EOS 7D & 15-85mm IS.....	£1389.99
EOS 70D body.....	£799.99*
EOS 70D & 18-55mm IS STM.....	£899.99*
EOS 70D & 18-135mm IS STM.....	£1049.99*
EOS 700D body.....	£399.99
EOS 700D & 18-55mm IS STM.....	£499.99
EOS 700D & 18-135mm IS STM.....	£728.99
EOS 100D body.....	£369.99*
EOS 100D & 18-55mm IS STM.....	£429.99*
EOS 1200D body.....	£289.99*
EOS 1200D & 18-55mm IS II.....	£369.99*
EOS 1100D body.....	£228.98
EOS 1100D & 18-55mm IS II.....	£298.99

EF 8-15mm f/4L USM Fisheye.....	£1089.00
EF-S 10-18mm f/4.5-5.6 IS STM.....	£294.99
EF-S 10-22mm f/3.5-4.5 USM.....	£459.99*
EF-S 15-85mm f/3.5-5.6 IS USM.....	£499.00**
EF 16-35mm f/2.8L II USM.....	£1199.99
EF 17-40mm f/4L USM.....	£643.99
EF-S 17-55mm f/2.8 IS USM.....	£629.99*
EF-S 18-55mm f/3.5-5.6 IS STM.....	£99.99**
EF-S 18-135mm f/3.5-5.6 IS STM.....	£294.99*
EF-S 18-200mm f/3.5-5.6 IS.....	£409.99*
EF 24-70mm f/2.8L II USM.....	£1629.99
EF 24-70mm f/4L IS USM.....	£849.99
EF 24-105mm f/4L IS USM.....	£599.99
EF 35mm f/1.4L USM.....	£1129.99
EF 40mm f/2.8 STM.....	£149.99*
EF 50mm f/1.4 USM.....	£285.00
EF 50mm f/1.8 II.....	£94.98

**Split from kit

EF 50mm f/1.2L USM.....	£1219.99
EF-S 55-250mm f/4-5.6 IS II USM.....	£189.99*
EF-S 60mm f/2.8 USM.....	£363.98*
EF 70-200mm f/4L USM.....	£484.99
EF 70-200mm f/4L IS USM.....	£939.99
EF 70-200mm f/2.8L USM.....	£1019.99
EF 70-200mm f/2.8L IS II USM.....	£1769.99*
EF 70-300mm f/4-5.6 L IS USM.....	£1229.99*
EF 75-300mm f/4-5.6 III.....	£129.97
EF 85mm f/1.2L IS USM.....	£1629.99
EF 100mm f/2.8 USM.....	£429.00
EF 100mm f/2.8L IS USM.....	£679.99
EF 100-400mm f/4.5-5.6L IS USM.....	£1299.99
EF 200mm f/2.8L USM II.....	£608.99
EF 200-400 f/4L IS USM 1.4x TC.....	£9999.99
EF 300mm f/4L IS USM.....	£1119.99
EF 500mm f/4L IS II USM.....	£7445.00

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Speedlite 600EX-RT Flashgun.....	£468.98
Speedlite 430EX II Flashgun.....	£199.99*
Speedlite 320EX Flashgun.....	£149.99*
Speedlight 270EX II Flashgun.....	£139.99
BG-E7 Battery Grip for 7D.....	£134.99
BG-E8 Battery Grip for 550D/600D/650D.....	£109.99
BG-E9 Battery Grip for 60D.....	£128.99
BG-E11 Battery Grip for 5D MKIII.....	£219.99
BG-E13 Battery Grip for 6D.....	£165.99

OFFERS YOU WON'T BELIEVE AND MORE MASSIVE SAVINGS THROUGHOUT OUR OPENING CANON WEEKEND!
COME AND TALK TO FOORCAN SULEMAN FROM CANON UK TO ACCESS OFFERS SO GOOD WE'RE NOT ALLOWED TO ADVERTISE THEM!!!

*CALL FOR CASHBACK DETAILS

Prices apply to new store launch week only (1st - 10th August 2014) & are correct at time of going to press. Prices subject to change. Please check our website for latest prices. £&0

BEST PRICE GUARANTEED + FREE GIFTS ALL WEEK!!!

Canon Professional Dealer

STORE LAUNCH SPECIAL!

**SONY WEEKEND
SPECTACULAR!!!**

FRIDAY 7th - SUNDAY 10th AUGUST

ALPHA 5000

BODY ONLY - £249.99

16-50MM PZ KIT - £299.99

**FREE 2 YEAR
WARRANTY!**



THE OFFERS DON'T STOP AS WE ROUND OFF
OUR LAUNCH WEEK CELEBRATIONS
WITH A WEEKEND PACKED FULL OF
INCREDIBLE PROMOTIONS FROM SONY!

CALL US OR VISIT CAMERACENTREUK.COM
FOR MORE INFORMATION AND THE FULL WEEK'S SCHEDULE

**FREE 2 YEAR EXTENDED WARRANTY
ON SELECTED CAMERAS!!!**
INCLUDING THE A77 MKII, A7R & A6000

**CONFUSED ABOUT SLTS AND CSCS
OR JUST TRYING TO DECIDE ON THE
PERFECT LENS TO COMPLIMENT
YOUR SHOOTING STYLE?**

STEVEN MARSH FROM SONY UK IS IN
STORE ON THE 9th OF AUGUST AND
READY FOR YOUR QUESTIONS!

A99 body.....	£1689.99
A99 & 24-70mm ZA SSM.....	£3049.99
A77 MK II body.....	£899.99
A77 MK II & 18-55mm SAM II.....	£999.99
A77 MK II & 16-50mm.....	£1299.99
A77 MK II & 50mm f/1.4.....	£1249.99
A58 body.....	£289.99
A58 & 18-55mm SAM II.....	£329.99
VG-C77AM.....	£149.99
VG-C99AM.....	£194.99
HVL-F43M.....	£249.99
HVL-F60M.....	£429.99
HVL-MT24AM.....	£399.99
NP-FM500H.....	£37.99
NP-FW50.....	£39.99

SONY
Sony Centre of Excellence

ALPHA 77 MKII

BODY ONLY - £899.99

18-55MM SAM II KIT - £999.99

16-50MM 2.8 KIT - £1299.99

50MM F/1.8 KIT - £1249.99

**FREE 2 YEAR
WARRANTY!**



**COMPACT
CASHBACK**

TAKE ADVANTAGE OF
AMAZING SUMMER
CASHBACK WITH SONY'S
CYBER-SHOT RANGE OF
COMPACTS...

RX1R - £2149.99

£200 CASHBACK



RX10 - £679.99

£50 CASHBACK



HX400 - £329.99

£40 CASHBACK



HX60 - £259.99

£30 CASHBACK

A7R body.....	£1499.99
A7R & 35mm f/2.8 FE ZA T*.....	£2194.99
A7s body (PRE-ORDER).....	£1999.99
A7 body.....	£999.99
A7 & 28-70mm.....	£1249.99
A6000 body.....	£494.99 (Black) - £529.99 (Silver)
A6000 & 16-50mm.....	£599.99 (BLK) - £629.99 (SLV)
A5000 body.....	£249.99 (Black) - £319.99 (White)
A5000 & 16-50mm.....	£299.99
NEX-5T body.....	£329.99
NEX-5T & 16-50mm.....	£379.99
VG-C1EM.....	£199.99

A-MOUNT	
DT 11-18mm f/4.5-5.6 AF.....	£479.99
16-35mm f/2.8 Vario-Sonnar T* ZA SSM.....	£1329.99
DT 16-50mm f/2.8 SSM.....	£299.99**
DT 18-55 f/3.5-5.6.....	£69.98**
DT 18-250mm f/3.5-6.3 (Refurbished).....	£279.98
24mm f/2 Distagon T* ZA SSM.....	£899.99
DT 30mm f/2.8 Macro SAM.....	£144.98
DT 35mm f/1.8 SAM.....	£144.98
50mm f/1.4 AF.....	£279.99
50mm f/1.4 ZA SSM.....	£1219.00
DT 50mm f/1.8 SAM.....	£84.99
DT 55-200mm f/4.5-5.6 AF SAM.....	£169.99
DT 55-300mm f/4.5-5.6 SAM.....	£249.99
70-300mm f/4.5-5.6 G SSM.....	£649.99
DT 75-300 f/4.5-5.6.....	£175.00
70-400mm f/4.5-5.6 G SSM II.....	£1449.99
135mm f/2.8 STF.....	£1119.99

E-MOUNT	
FE 35mm f/2.8 ZA T*.....	£579.99
FE 55mm f/1.8 ZA T*.....	£787.98
FE 24-70mm f/4 ZA OSS T*.....	£899.99
FE 70-200 f/4 G OSS.....	£1245.00
10-18mm f/4 OSS.....	£628.99
16mm f/2.8 Pancake.....	£169.00
18-55mm f/3.5-5.6 OSS.....	£137.99**
18-105mm f/4 G PZ OSS.....	£429.98
18-200mm f/3.6-6.3 OSS.....	£539.99
18-200mm f/3.6-6.3 PZ OSS.....	£898.99
20mm f/2.8 Pancake.....	£219.99
24mm f/1.8 ZA Sonnar T*.....	£659.99
30mm f/3.5 Macro.....	£164.99
35mm f/1.8 OSS.....	£329.99
50mm f/1.8 OSS.....	£189.99
55-210mm f/4.5-6.3 OSS.....	£199.99

**Split from kit
For a complete list of our Sony lenses please visit our
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D3200

BODY ONLY - £259.99

18-55MM VR KIT - £319.99

18-105MM VR KIT - £437.99

D4S

BODY ONLY - £4999.99

IN STOCK NOW!**£400 TRADE-IN BONUS!**
TRADE IN YOUR OLD
DSLR FOR THE D4S AND
RECEIVE AN **EXTRA £400**
BONUS TO YOUR
PART-EXCHANGE VALUE!
Terms & Conditions Apply**0% FINANCE
AVAILABLE!****D3300**

BODY ONLY - £369.99

18-55MM VR II KIT - £399.99

D610**£150
TRADE-IN
BONUS!**

BODY ONLY - £1349.99

24-85MM VR KIT - £1799.99

IN STOCK NOW!

BODY ONLY - £2599.99

D810**NIKON MID-WEEK MADNESS!!!**
5th-6th AUGUST 2014**Nikon**

Nikon Premier Dealer

D4s body (0% Finance)	£4999.99
D810	£2599.99
D800E body	£2299.99
D800 body	£1869.99
D610 body	£1349.99
D610 & 24-85mm VR	£1799.99
D7100 body	£799.99
D7100 & 18-105mm VR	£949.99
D5300 body	£529.99
D5300 & 18-55mm VR	£589.99
D5300 & 18-140mm VR	£868.99
D5200 body	£419.99
D5200 & 18-55mm VR	£479.99
D5100 body	£289.99
D5100 & 18-55mm VR	£369.99
D5100 & 18-105mm VR	£478.00
D3300 body	£369.99
D3300 & 18-55mm VR II	£399.99
D3200 body	£259.99
D3200 & 18-55mm VR	£319.99
D3200 & 18-105mm VR	£437.99
D3100 body	£259.00
D3100 & 18-55mm VR	£292.99
D3100 & 18-105mm VR	£398.99

70-200MM F2.8 G VR II
£1579.9924-70MM F2.8 G
£1244.9914-24MM F2.8 G
£1319.99**WE'VE GOT EVERY BASE COVERED!****DON'T MISS THE CHANCE TO
MAKE HUGE SAVINGS ON
NIKON GEAR DURING OUR
NEW STORE LAUNCH WEEK!****+ ALEX TERRY FROM NIKON UK WILL BE IN STORE ON
AUGUST 5th TO OFFER ADVICE AND ANSWER YOUR
QUESTIONS GIVING YOU ACCESS TO INSIDER
KNOWLEDGE THAT WILL GIVE YOUR PHOTOS THE EDGE!**

10-24mm f/3.5-4.5 G AF-S DX	£640.00
14-24mm f/2.8 G AF-S ED	£1319.99
16-35mm f/4 G AF-S ED VR	£829.00
17-55mm f/2.8 G AF-S IF-ED DX	£1059.98
18-35mm f/3.5-4.5 G AF-S ED	£518.98
18-200mm f/3.5-5.6 G AF-S ED DX VR II	£608.98
18-300mm f/3.5-5.6 AF-S ED VR	£679.98
24-70mm f/2.8 G AF-S ED	£1244.99
24-120mm f/4 G AF-S ED VR	£832.69
28mm f/1.8 G AF-S	£498.98
28-300mm f/3.5-5.6 G AF-S VR ED	£679.98
35mm f/1.8 G AF-S DX	£149.00
35mm f/1.8 G AF-S ED FX	£459.99
40mm f/2.8 G AF-S DX Micro	£186.99
45mm f/2.8 D PC-E ED Micro	£1393.98
50mm f/1.4 AF D	£249.98
50mm f/1.4 G AF-S	£287.98
50mm f/1.8 AF D	£112.98
50mm f/1.8 G AF-S	£152.98
55-200mm f/4-5.6 G AF-S DX VR IF-ED	£249.98
55-300mm f/4.5-5.6 G AF-S DX VR	£279.00
60mm f/2.8 G AF-S ED Micro	£399.00
70-200mm f/2.8 G AF-S ED VR II	£1579.99
70-200mm f/4 G ED VR	£995.98
70-300mm f/4.5-5.6 G AF-S VR IF-ED	£452.98
80-400mm f/4.5-5.6 G AF-S VR ED	£1948.98
85mm f/1.8 G AF-S	£375.00
105mm f/2.8 G AF-S VR IF ED Micro	£628.99
200mm f/2 G AF-S ED VR II	£4159.98
200-400mm f/4 G AF-S ED VR II	£4899.98
300mm f/2.8 G AF-S ED VR II	£3999.99

For a complete list of our Nikon lenses
please visit our website**Finance
Available**powered by: **Pay4
Later**For finance options and info call us
on 01633 262738 or 02920 394182
or visit www.cameracentreuk.com

Prices apply to new store week only (Fri - 10th August 2014) & are correct at time of going to press. Prices subject to change. Please check our website for latest prices. E&O

BEST PRICE GUARANTEED + FREE GIFTS ALL WEEK!!!

STORE LAUNCH SPECIAL!

TUESDAY 5th AUGUST

PENTAX SHOWCASE DAY!

STUART FROM PENTAX UK IS IN STORE TO SHOWCASE THEIR RANGE OF ALL-WEATHER DSLRS AND COMPACTS THAT KEEP YOU SHOOTING IN THE MOST EXTREME CONDITIONS!

K-3 body	£869.99
K-3 & 18-55mm WR	£929.99
K-3 & 18-135mm WR	£1129.99
K-5 II body	£579.99
K-5 II & 18-55mm WR	£639.99
K-5 II & 18-135mm WR	£789.99
K-5 IIs body	£659.99
K-30 body	£309.99
K-30 & 18-55mm DA L	£329.99
K-30 & 18-55mm WR	£399.99
K-50 body	£369.99
K-50 & 18-55mm DA L	£379.99
K-50 & 18-135mm WR	£629.99
K-500 body	£279.99
K-500 & 18-55mm DA L	£309.99



10-17mm F/3.5-4.5 DA Fisheye	£318.99
12-24mm f/4 DA ED AL IF	£718.99
15mm f/4 SMC DA ED AL	£558.99
16-50mm f/2.8 DA* ED	£738.99
18-55mm f/3.5-5.6 AL WR	£88.99
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18-270mm f/3.5-6.3 SMC DA SDM	£418.99
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50-200mm f/4-5.6 ED WR	£158.99
55-300mm f/4-5.8 HD DA ED WR	£318.99
55mm f/1.4 DA* SDM	£598.99
60-250mm f/4 ED IF SDM DA*	£968.99
70mm f/2.4 SMC DA	£443.99
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300mm f/4 DA*	£828.99

FUJIFILM FRIDAY!

MEET PETER GRIFFITHS FROM FUJIFILM UK TO GET THE LATEST X-SERIES NEWS AND BAG SOME EXCLUSIVE OFFERS WHILE YOU'RE AT IT!

FRIDAY 8th AUGUST

X-T1 body	£974.99
X-T1 & 18-55mm	£1299.99
X-Pro1 body	£724.99
X-Pro1 & 18mm	£849.99
X-Pro1 & 35mm	£1119.99
X-E2 body	£549.99
X-E2 & 18-55mm	£899.99
X-E1 body	£279.99
X-E1 & 18-55mm	£579.99
X-M1 body	£329.99
X-M1 & 16-50mm	£379.99
X-A1 & 16-50mm	£329.99
14mm f/2.8 R XF	£648.99
16-50mm f/3.5-5.6 XC OIS	£299.99
18mm f/2 R XF	£348.99
18-55mm f/2.8-4 R XF LM OIS	£399.99
23mm f/1.4 R XF	£728.98
27mm f/2.8 XF	£314.99
35mm f/1.4 R XF	£398.99
50-230mm f/4.5-6.7 XC OIS	£249.99
55-200 f/3.5-4.8 R LM OIS	£524.99
60mm f/2.4 R Macro	£424.98

For a complete list of our Fujifilm lenses please visit our website

FRIDAY 8th AUGUST SIGMA & TAMRON FACE OFF!

LOOKING FOR A MORE ECONOMIC ALTERNATIVE TO EXPENSIVE LENSES OR STRUGGLING TO FIND A 1ST PARTY LENS THAT FULFILLS YOUR NEEDS? PAUL FROM TAMRON AND RAY FROM SIGMA ARE IN STORE TO SHOW YOU WHY THEY SHOULD BE YOUR FIRST STOP WHEN HUNTING FOR THAT PERFECT LENS!

FREE LENS!



CLAIM A FREE XC50-230mm LENS (RRP £379.99) WHEN YOU BUY THE X-E1, X-A1 OR X-M1 KIT!

X-M1 + 16-50mm	X-E1 + 18-55mm	X-A1 + 16-50mm
£379.99	£579.99	£328.99



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10-24mm f/3.5-4.5 Di II LD AF SP	£358.99
16-300mm f/3.5-6.3 Di II VC PZD Macro	£528.99
18-200mm f/3.5-6.3 XR Di II LD Macro	£129.99
18-270mm f/3.5-6.3 Di II VC PZD	£328.99
24-70mm f/2.8 Di VC USD SP	£794.99
60mm f/2 Di II LD Macro	£328.99
70-200mm f/2.8 SP Di VC USD	£1078.99
70-300mm f/4-5.6 Di LD Macro	£88.99
70-300mm f/4-5.6 Di VC USD	£288.99
90mm f/2.8 SP Di Macro	£368.00
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FUJIFILM X-T1



FUJIFILM X-PRO1



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30mm f/1.4 DC HSM	£368.99
30mm f/2.8 DN	£124.99
35mm f/1.4 DG HSM	£648.99
50mm f/1.4 DG HSM	£699.99
60mm f/2.8 DN	£128.99
70-200mm f/2.8 EX DG OS HSM	£798.99
70-300mm f/4-5.6 DG OS	£238.99
105mm f/2.8 EX DG OS HSM Macro	£378.98
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+MH53 10-630 BALL HEAD

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£37.99

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**FREE JOBY
3-WAY STRAP!!!**



LOUISE FROM DAYMEN
INTERNATIONAL WILL BE
IN STORE ON **OUR OPENING DAY**
(FRIDAY 1ST AUGUST) FULL OF
INFORMATION ABOUT ALL THINGS
LOWEPRO, GIOTTOS & JOBY!
+ SHE WILL BE GIVING OUT **FREE**
JOBY 3-WAY STRAPS WITH ANY
LOWEPRO BAG OR CASE
OVER £50!!!

LOWEPRO

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Stockholm 120	£14.99
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Nova Sport 17L AW	£64.99
Nova Sport 35L AW	£71.99
Urban Photo Sling 250	£34.99
Pro Runner 200 AW	£49.99
Pro Runner 300 AW	£74.99
Pro Runner 350 AW	£109.99
Pro Runner 450 AW	£114.99
Event Messenger 100	£28.99
Event Messenger 150	£32.99
Event Messenger 250	£43.99
Photo Hatchback 16L AW	£68.99
Photo Hatchback 22L AW	£84.99
Vertex 200 AW	£144.99
Rover Pro 35L AW	£149.99
Scope Travel 200 AW	£59.99
Scope Photo Travel 350 AW	£74.99

JOBY

3-Way Strap	£19.99
Strap for Men	£34.99
Strap for Women	£34.99
Pro Sling Strap S-L	£49.99
Pro Sling Strap L-XL	£49.99
GorillaPod Magnetic	£14.99
GorillaPod Original	£14.99
GorillaPod SLR Zoom	£34.99
Action Clamp + GorillaPod Arm w/GoPro Mount	£24.99
Action Clamp + Locking Arm	£32.99
GorillaPod Action + GoPro Mount	£31.99

GIOTTOS

VGRN8225+5310-630	£189.99
VGRN9225+5310-630	£99.99
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GT9223-5011N	£69.99
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YTL9254-5011	£99.99
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YTL9353	£89.99
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WESTCOTT & MORE!



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OPTICS BONANZA WITH SWAROVSKI, LEICA & ZEISS!

THURSDAY 7th AUGUST

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8x25 CL	£485.00
10x25 CL	£524.99
8x20 Pocket Green	£399.99
8x20 Pocket Sandy Brown	£349.00
10x25 Pocket Black	£515.00
10x25 Pocket Sandy Brown	£400.00
8x42 EL Rangefinder	£2150.00
10x42 EL Rangefinder	£2225.00
8x30 CL Companion	£730.00
10x30 CL Companion Traveller	£753.98
8x32 EL Swarovision	£1408.99
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**SWAROVISION
EL 10X42
£1768.99**



**FIND KARL FROM SWAROVSKI UK IN
STORE ON THE 7TH TO PICK UP A FREE
BINOCULAR HARNESS WITH ANY FULL
SIZE SWAROVSKI BINOCULARS YOU
PURCHASE ON THE DAY + GET YOUR
BINOCULARS & OTHER FIELD OPTICS
EXPERTLY CLEANED FOR FREE!**

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Leica C	£498.99
D-Lux 6	£528.99
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X Vario	£1949.00
X2	£1600.00

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8x20 Trinovid BCA	£335.99
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10x25 Trinovid BCA	£364.99
10x42 Trinovid	£1220.00
7x42 Ultravid HD	£1800.00
8x20 Ultravid BR	£600.00
8x32 Ultravid HD	£1449.00
8x42 Ultravid HD	£1618.80
8x50 Ultravid HD	£1940.00
10x25 Ultravid BR	£630.00
10x32 Ultravid HD	£1450.00
10x42 Ultravid HD	£1644.99
8x20 Monovid (Black)	£360.00
8x20 Monovid (Red/Silver)	£390.00

**ULTRAVID
10X42 HD
£1644.99**



**PAUL FROM ZEISS UK AND JON FROM LEICA
UK WILL ALSO BE IN THE NEW STORE
ON THE 7TH TO DISCUSS THEIR HIGH END
OPTICS AND OFFER ADVICE ON HOW TO GET
THE MOST OUT OF YOUR BINOCULARS!**

ZEISS BINOCULARS

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10x42 Terra	£338.99
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10x25 Conquest T*	£338.99
8x32 Conquest HD	£556.99
8x42 Conquest HD	£679.00
10x32 Conquest HD	£599.00
10x42 Conquest HD	£694.00
8x20 Victory T*	£378.99
8x42 Victory HT	£1399.00
8x54 Victory HT	£1848.99
10x25 Victory T*	£459.00
10x42 Victory HT	£1437.00
10x54 Victory HT	£1899.00

LENSES

55mm f/1.4 Otus APO Distagon	£3160.00
18mm f/3.5 Distagon T*	£2149.00
35mm f/1.4 Distagon T*	£1489.00
50mm f/1.4 Planar T*	£529.00
85mm f/1.4 Planar T*	£979.99
12mm f/2.8 Touit	£825.00
32mm f/1.8 Touit	£619.99
50mm f/2.8 Touit Macro	£779.00

**VICTORY
HT 8X54
£1848.99**



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14.2 megapixels
15.0 fps
15m waterproof

NEW!

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From £729

NEW! Nikon 1 V3 Body £729
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Nikon 1 AW1 + 11-27.5mm Silver, White or Black £599
V2 + 10-30mm Lens £649



Nikon

D3300

Black, Red or Grey

24.2 megapixels
5.0 fps
1080p movie mode

YEAR WARRANTY

D3300 Body

£394.99

D3300 Body £394.99
+ 18-55mm VR II £414

D3200 Body £279
D3200 + 18-55mm f3.5-5.6 VR II £340



Nikon

D5200

Black, Red or Bronze

24.1 megapixels
5.0 fps
1080p movie mode

YEAR WARRANTY

D5200

From £429

D5200 Body £429
D5200 + 18-55mm f3.5-5.6 G AF-S VR II £485



Nikon

D5300

Black, Red or Bronze

24.2 megapixels
5.0 fps
1080p movie mode

YEAR WARRANTY

D5300

From £549

D5300 Body £549
D5300 + 18-55mm VR II £599
D5300 + 18-140mm VR £879

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★

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Nikon

D7100

Black

24.1 megapixels
6.0 fps
1080p movie mode

YEAR WARRANTY

D7100

From £809

D7100 Body £809
D7100 + 18-105mm VR £979



Nikon

D610

Black

24.3 megapixels
6.0 fps
1080p movie mode

YEAR WARRANTY

D610

From £1399

D610 Body £1399
D610 + 24-85mm £1849



Nikon

D810

Black

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

YEAR WARRANTY

NEW! D810 Body

£2699

D810 body £2699



Nikon

D4s

Black

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

YEAR WARRANTY

D4s Body

£5199

D4s Body £5199

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster

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SONY

A7s Black

12.2 megapixels
5.0 fps
4K Video

NEW!

NEW! A7s Body
£2099

A7s Body £2099
A7R Body £1599
A7 Body £1159
A7 + 28-70mm £1399

RECOMMENDED LENSES:

Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £849
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* £699

A6000 Black or Silver

NEW!

16.1 megapixels
10.0 fps

NEW! A6000 Body
£549

NEW! A6000 Body £549
NEW! A6000 + 16-50mm PZ £649
A5000 + 16-50mm PZ Black or White £339

A77 II

Black

24.3 megapixels
12.0 fps
1080p movie mode

NEW!

NEW! A77 II Body
£999

NEW! A77 II + 16-50mm £1549
A99 Body £1799
A58 + 18-55mm £339
A58 + 18-55mm + 55-200mm £509
RECOMMENDED LENSES:
Sony 50mm f1.4 £299
Sony 16-50mm f2.8 DT SSM £479

Panasonic

GH4

16.05 megapixels
12.0 fps
4K Video

NEW!

NEW! GH4
from £1299

GH4 Body £1299
+ 14-140mm f3.5-5.6 £1749
GH3 body £749
GH3 + 12-35mm f2.8 £1449
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS £829
NEW! 14-140mm f3.5-5.6 OIS £495

GX7 Black or Silver

16.0 megapixels
5.0 fps
1080p movie mode

GX7 Body
£529

GX7 Body £529
GX7 + 14-42mm £599
GX7 + 20mm lens £699
GM1 + 12-32mm lens Available in Black, Tan & Silver £549

OLYMPUS

OM-D E-M10 Black & Silver

16.1 megapixels
8.0 fps
1080p movie mode

NEW!

NEW! OM-D E-M10 From £529

OM-D E-M10 Body £529
OM-D E-M10 + 14-42mm Electronic Zoom £679

OM-D E-M1 Body £1199
OM-D E-M1 + 12-50mm £1479
OM-D E-M1 + 12-40mm £1899
OM-D E-M5 Body £589
OM-D E-M5 + 12-50mm £759

E-P5 Silver, Black or White

NEW!

16.1 megapixels
9.0 fps

E-P5 Body
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E-P5 + 14-42mm £799
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E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

PENTAX

K-3

24.0 megapixels
8.3 fps
1080p movie mode

K-3

From £888

K-3 Body £888
K-3 + 18-135mm £1139
K-3 Silver Limited edition with Battery grip £1099
K-5 II + 18-55mm WR £649
K-5 II + 18-135mm WR £899
K-5 IIs Body £698
K-50 From £379
K-500 From £329

FUJIFILM

X-E2

16.3 megapixels
7.0 fps

X-E2

From £569

X-E2 Body £569
X-E2 + 18-55mm £919
RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £409
Fujinon 60mm f2.4 R £435
Fujinon 18-55mm f2.8-4.0 OIS £499
Fuji Cashback* ends 30.09.14

X-T1

16.3 megapixels
8.0 fps
1080p movie mode

NEW! X-T1
From £999

NEW! X-T1 Body £999
NEW! X-T1 + 18-55mm £1349
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X-E1 Body £299
X-E1 + 18-55mm £599
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20.2 megapixels
7.0 fps
1080p movie mode

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Canon EOS 100D

18.0 megapixels
4.0 fps
1080p movie mode

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100D Body **£345 Inc Cashback***
Price you pay today **£375**

100D + 18-55mm f3.5-5.6
£449 Inc Cashback*
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£589 Inc Cashback*
Price you pay today **£619**

Canon 700D

18.0 megapixels
5.0 fps
1080p movie mode

700D From **£479**

700D Body **£479**

700D + 18-55mm IS STM **£579**

700D + 18-135mm IS STM **£729**

700D + 18-135mm IS STM + 40mm STM **£869**

Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...honestly say that I have never been so excited about my equipment"
Scopierfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...bought this as an upgrade to the 5D Mk 2 and have never looked back!"
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...The full frame sensor is superb!"
Sandan Cath - Lodon

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£899**

7D + 18-135mm f3.5-5.6 IS **£1149**

7D + 15-85mm f3.5-5.6 IS USM **£1399**

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

E150 CASHBACK*

6D From **£1379**

6D Body **£1229 Inc Cashback***
Price you pay today **£1379**

6D + 24-105mm f4.0 L IS USM
£1749 Inc Cashback*
Price you pay today **£1899**

Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2299**

5D Mk III Body **£2299**

5D Mk III + 24-105mm f4.0 L IS USM **£2899**

5D Mk III + 24-70mm f2.8 II **£4049**

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

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CUSTOMER REVIEW: 5D Mark III
★★★★★
"Mind blowingly clear photography"
Zefo - Ireland

Canon Cashback* ends 13.08.14

Tripods

GT20
GT3542 LS
• 146.5cm Max Height
• 9.4cm Min Height

6X Systematic Series:
GT3542 LS £599
GT3542 XLS £649
GT4542 LS £749
GT5542 LS £739
GT5562 GTS £1049

Manfrotto
Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3 £164
MT190XPRO4 £179
MT190CXPRO3 Carbon Fibre £299
MT190CXPRO4 Carbon Fibre £329
MT190XPRO3 + 496RC2 Ball Head £199
MT190XPRO4 + 496RC2 Ball Head £234

GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL9353 Aluminium £99
YTL9383 Aluminium £109
YTL8353 Carbon Fibre £189
YTL8354 Carbon Fibre £140
YTL8383 Carbon Fibre £199
YTL8384 Carbon Fibre £219

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FL-600R £299

MINOLTA Flashguns:
AF 540FGZ £349
AF 360FGZ £225

Flashguns:
24 AF-1 £59.99
44 AF-1 £139.99
52 AF-1 £199.99
58 AF-2 £249

Macro flash:
15 MS-1 £295.99

SIGMA Flashguns:
EF 610 DG ST £109.99
EF 610 DG Super £159.99

Nissin Flashguns:
MG8000 £349
Di622 II £114.99
Di700 £159
Di866 Mark II £199

SUNPAK Flashguns:
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PF30X £74.99
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SEKONIC:
Sekonic L-308s £149
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GOSSEN:
DigiPro F £159.99

PocketWizard
MiniTT1 £149
FlexTT5 £149
Plus III Set £229
PlusX Set £139.99
Sand Bag £9.99
3m Background Support £99
Light Stands From £10.99

Softlite Reflector Kits
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42cm £49
55cm £69
70cm £129

Rogue
FlashBender From £23.99

INTERFIT
Folding Softbox From £54.99
Reflector Bracket £24.99

Westcott
Micro Apollo £25.99
Collapsible Umbrella Flash Kit £65

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8	EOS 400D body	£85
8	EOS 40D Body	£147
9-	EOS 450D Body	£129
9-	EOS 50D Body	£298
9	EOS 5D Body	£380
9+	EOS 5D Mark II Body	£899
OB	EOS 5D Mark III + EF 24-105mm	£2399
OB	EOS 6D Body	£1600
OB	EOS 70D Body	£649
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8	D2Xs body	£449
9-	D3000 body	£93
8	D300 body	£229
9-	D300s body	£379
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9-	D3x body	£2140
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10	D600 body	£849
8	D700 body	£659
9+	D7000 body	£415
9+	D7100 body	£665
9	D80 body	£146
8	D800 body	£1246
9	D800E body	£1889
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Grade	CANON Fit	
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OB	EF 24mm f1.4L II USM	£1125
9+	EF 28mm f1.8 USM	£264
9	EF 35mm f1.4 L USM	£836
9	EF-S 60mm f2.8 USM Macro	£215
9	EF 85mm f1.8 USM	£197
9	EF 100mm f2.8 USM Macro	£270
9	EF 100mm f2.8L Macro IS USM	£548
OB	EF 200mm f2.8 L USM MKII	£549
9	EF 15-85mm f3.5-5.6 IS USM	£360
8	16-35mm EF f4 L IS USM	£566
9+	EF 16-35mm f2.8 L MKII USM	£975
9	EF 17-40mm f4 L USM	£413
9	EF-S 17-55mm f2.8 IS USM	£449
9	EF-S 18-200mm f3.5-5.6 IS	£251
9	EF 24-105mm f4 L IS USM	£480
9	EF 24-70mm f2.8 L USM	£719
9+	EF 70-200mm f4 L IS USM	£736
9	EF 70-300mm f4-5.6 IS USM	£260
9-	EF 100-400mm f4.5-5.6 L IS USM	£769

Grade	NIKON Fit	
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9	20mm f2.8 D AF	£335
9+	85mm f1.8 G AF-S	£273
OB	105mm f2 D AF DC	£689
9-	300mm f2.8 G AF-S VR Nikkor	£2570
9	300mm f4 D AF-S IF ED	£810
9	400mm f2.8 G ED VR AF-S Nikkor	£5219
9	12-24mm f4 G AF-S IF-ED DX	£479
9	14-24mm f2.8 G AF-S ED	£1016
9	16-85mm f3.5-5.6G VR ED AF-S DX	£296
9	18-35mm f3.5-4.5 D IF-ED AF	£270
8	18-200mm f3.5-5.6 G AF-S DX ED VR II	£290
9	18-300mm f3.5-5.6 AF-S ED VR DX	£470
9	24-70mm f2.8 G AF-S ED	£944
9	24-85mm f3.5-4.5 AF-S G ED VR	£296
9+	55-300mm f4.5-5.6 G AF-S DX VR	£160
9+	70-200mm AF-S Nikkor f2.8G ED VR II	£1322
9+	70-300mm f4.5-5.6 G AF-S VR IF-ED	£264
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D Never owned: used for demonstration purposes only	9+ Nearly New	8 Shows signs of use	IN Incomplete: use for spares only. (Note: item is excluded from 12 months warranty)

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D810 + 14 -24 f2.8G AFS	£3,938	24-120mm f4G AFS VR	£829
D7100 Body	£839	28 - 300mm G AFS VR	£689
D7100+18-105 VR	£979	70-200mm f2.8G AFS VR II	£1,629
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D5300 +18-140 VR	£869	18-140mm DX VR Claim £50	£489
D3300 + 18-55 VR II Claim £30	£419	24mm f1.4G AFS	£1,489
D5200 + 18-55 VR Claim £60	£485	35mm f1.4G AFS	£1,329
D5100 + 18-55 VR	£429	35 f1.8G AFS DX Claim £20	£155
D3300 body Claim £40	£369	58mm f1.4G AFS	£1,399
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500R /500R Tx Kit	£911	Swarovski CL 10x25 Pocket	£524
500 Pro/500 Pro Tx kit	£1,139	Swarovski CL 8x30 Comp	£730
750 Pro/750 Pro Tx kit	£1,253	Swarovski CL 10x30 Comp	£755
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1000 Pro/1000 Pro Tx kit	£1,566	Swarovski SLC HD 8x42	£1,505
500 Classic Head	£329	8x32 EL Swarovision	£1,415
400 Rx Head	£306	10x32 EL Swarovision	£1,430
200 Rx Head	£274	8.5x42 EL Swarovision	£1,710
1500 Pro Head	£798	10x42 EL Swarovision	£1,775
1000 Pro Head	£645	ATS65 HD Scope + 20-60x	£1,395
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Leica X Vario	£1,949
M Monocrom	£5,995
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50mm f1.4 Summilux - Blik	£2,600
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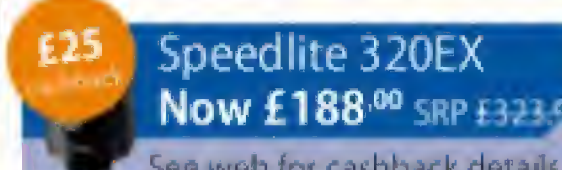
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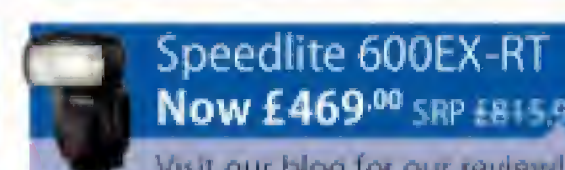
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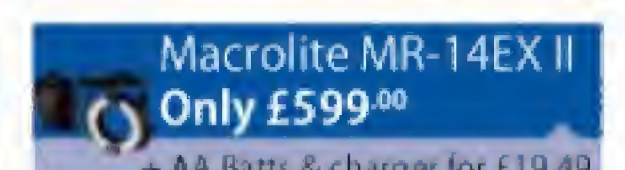
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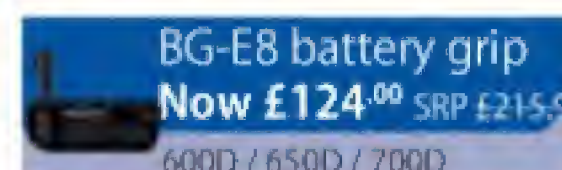
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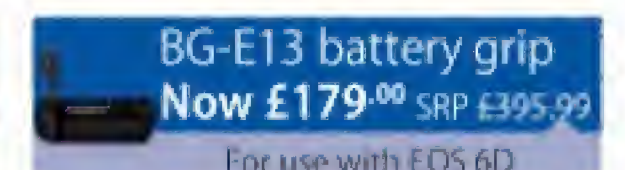
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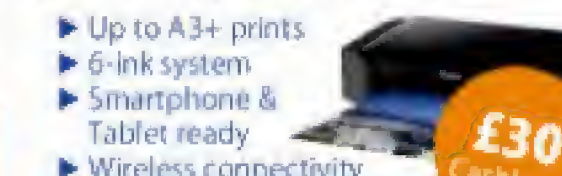
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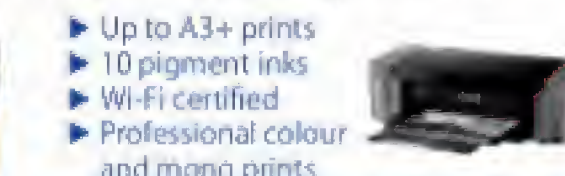
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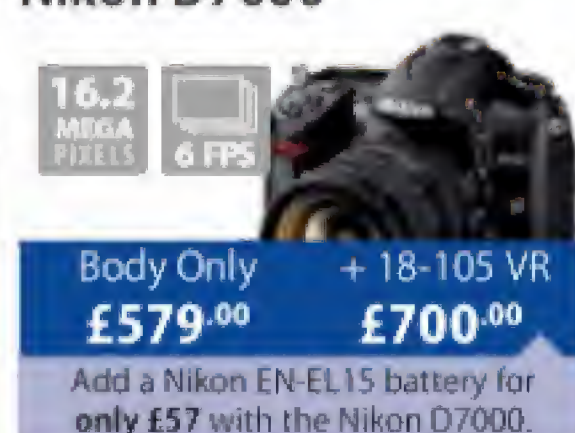
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DYNAX 500SI C	£35
DYNAX40/28-100 L	£43
EX.TUBE x3 SET L	£42
PROD 20 L	£200

24-50MM F3.5-4.5 C	£120
24-70 F2.8DG EX C	£395
24-85MM G ED VR L	£310
24-85MM G ED VR L	£310
24MM F2.8 AF L	£227
28MM F2.8 D C	£207
300MM F4D ED AFS L	£749
35MM F2.8 PC L	£225
43-86MM F3.5 C	£62
50MM F1.8 AF C	£119
50MM F1.8 AI C	£72
50MM F2 NON AI C	£64
50MM F2.8 EL C	£35
55-200MM DX L	£77
60MM F2.8 D L	£225
70-200MM 2.8 VR2 L	£1,255
70-300MM D ED C	£100
70-300MM D ED L	£117
70-300MM G AF L	£70
70-300MM G ED VR L	£299
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F2.8 MACRO EF USM
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D3000 BODY C.....	£187
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D3100 BODY C.....	£199
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D5100 & 18-55MM VR L.....	£269
D60 & 18-55MM VR C.....	£145
D700 BODY L.....	£875
D90 BODY L.....	£249
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F PISTOL GRIP L.....	£40
F100 BODY/MB15 L.....	£100
F100/MB-15 GRIP C.....	£191
F3T CHAMPAGNE C.....	£300
F65 & 28-80MM L.....	£56
MB-D10 GRIP C.....	£123
MB-D200 GRIP L.....	£83
MBD200 GRIP L.....	£37
MB-D80 GRIP C.....	£62
MBD80 GRIP L.....	£52
MCDC1 C.....	£18
MC-DC1 REMOTE L.....	£10
MLL3 REMOTE L.....	£14
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S8600 SPEEDLIGHT L.....	£137
SU800 L.....	£155
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SIGMA 70-210MM F4 UC C.....	£61

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OMD EM5 & 12-50MM L.....	£499
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T32 & 300MM ADAPT C.....	£40
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TRIP 35 L.....	£55
TRIP 35 L.....	£29
TRIP SNAKESKIN C.....	£95

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DMW-LA6 FOR LX5 C.....	£14
FZ38 L.....	£97
GF2 BODY C.....	£110
GH1 BODY L.....	£205
GX1 BODY L.....	£217
GX7 & 14-42 C.....	£635
LUMIX LX3 L.....	£147
LVF1 C.....	£117
LVF2 C.....	£137
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MG & 50MM F2 C.....	£77
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TAKUMAR 55MM F2 L.....	£34

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18-250MM F3.5/5.6 C.....	£295
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ECMSST1 MIC L.....	£75
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NEX5 & 18-55MM L.....	£195
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50-200MM IFN L.....	£158
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EPL3 & 14-42MM C.....	£216
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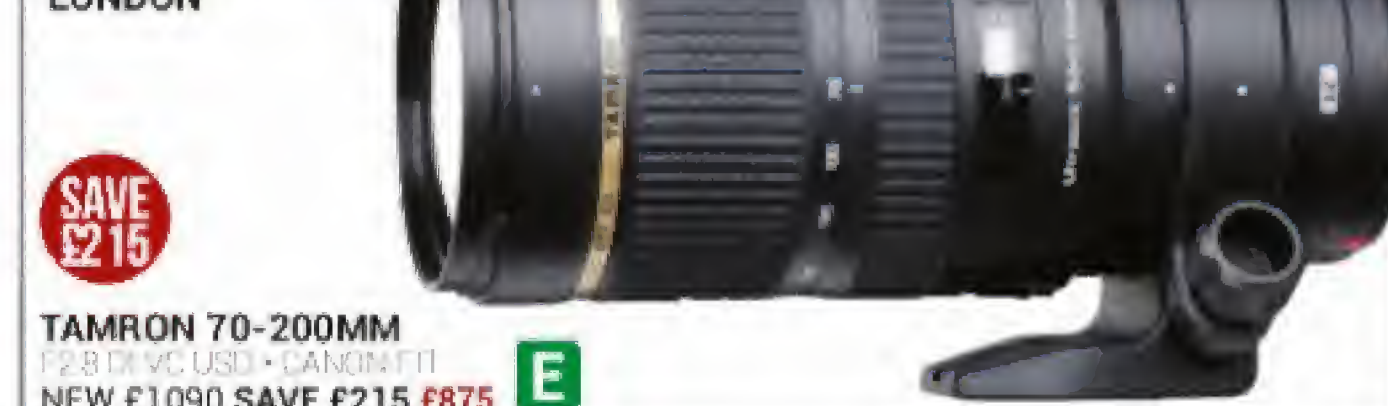
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50MM F1.4 FA L.....	£210
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KM & 50MM F2 L.....	£95
KX & 50MM F2 C.....	£200
KX & 55MM F1.8 L.....	£155
ME SUPER BODY L.....	£95
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PRESSMAN 28MM F2.8 L.....	£12
PRINZFLEX 28MM F2.8 C.....	£10
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ROLLEIMETER TLR RFINDR C.....	£38
ROLLEINAR CLOSE UP C.....	£25
SANYO XACTI CA-8EX L.....	£20
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TAMRON 70-200MM
F2.8 DI VC USD • CANON FIT
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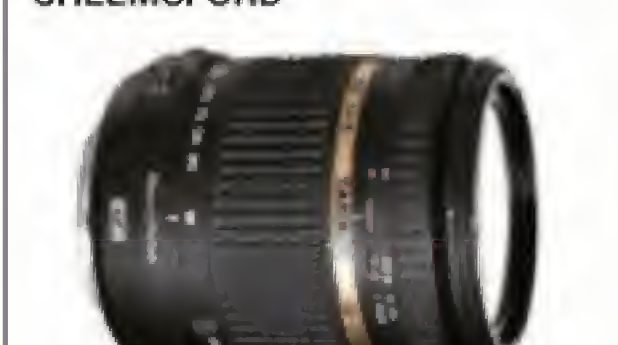


SONY A58 & 18-55MM
F3.5-5.6 SAM
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TAMRON 18-270MM
F3.5-6.3 PZD VC • CANON FIT
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NIKON 18-105MM
F3.5-5.6 DX VR AF-S
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NIKON 18-70MM
F3.5-4.5 DX AF-S
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NIKON 70-200MM
F2.8 VR AF-S ED
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NIKON 85MM
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16GB 30MB/s	£10.99
32GB 30MB/s	£19.99
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16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

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32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s	
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8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s	
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16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s	
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SanDisk Ultra microSDHC Class 10 30MB/s	
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16GB 30MB/s	£12.99
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64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives	
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16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s	
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16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s	
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16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash	
USB 3.0 Reader 500MB/s	£25.99

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Waterproof Memory Card Storage Totes	
SD Tote Holds 8 SD cards	£6.99
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Universal Memory Card Readers	
USB 2.0 Reader 30MB/s	£9.99
USB 3.0 Reader 500MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99
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NB-6L for Canon	£9.99
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NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£17.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
EN-EL21 for Nikon	£14.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BMB9 for Panasonic	£22.99
D-Li50 for Pentax	£12.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII:	£84.99
For Canon 5DMkIII:	£84.99
For Canon 7D:	£84.99
For Canon 60D:	£84.99
For Canon 550D:	£84.99
For Canon 600D:	£84.99
For Canon 650D:	£84.99
For Canon 700D:	£84.99
For Nikon D600:	£84.99
For Nikon D800/D800E:	£84.99
For Nikon D7000:	£84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

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AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Dalkin (4)	£9.99
AAA 850mAh GP Recharge (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
KOOD Slim Frame Circular Polarising Filters	Marumi DHG Slim Frame Multicoated UV Filters	Hoya Pro-1 Digital Slim Frame Multicoated UV Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		
KOOD Close Up Filter Sets (+1, +2 & +4)	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
3) One or more P-Type (84mm wide) filters.

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

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TRIPODS

VANGUARD
Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.
Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
RRP £160 **NOW £89.99**
SAVE £70

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.
Weight: 0.39kg
Load: 10.0kg
RRP £90 **NOW £69.99**
SAVE £20

GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.75kg
Load: 6.0kg
RRP £150 **NOW £89.99**
SAVE £60

AltaPRO263AT+SBH100
RRP £250 **NOW £129.99**
SAVE £120

AltaPRO263AT+GH100
RRP £310 **NOW £159.99**
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£157

Streetwalker Pro
£140

Glass Limo
£147 £270

Manfrotto
Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
RRP £175 **NOW £129.99**
SAVE £45

804RC2
Sturdy three way pan and tilt head with RC2 quick release.
Weight: 0.79kg
Load: 4.0kg
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SAVE £20

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.
Weight: 0.46kg
Load: 6.0kg
RRP £76 **NOW £55.99**
SAVE £20

055XPROB + 804RC2
RRP £251 **NOW £169.99**
SAVE £81

055XPROB + 496RC2
RRP £251 **NOW £169.99**
SAVE £81

MM294A4
Aluminium 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.60kg
Load: 5.0kg
RRP £45 **NOW £34.99**
SAVE £10

MM294C4
Carbon Fibre 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £75 **NOW £59.99**
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207 £315
307 £335

hähnel
Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
RRP £65 **NOW £39.99**
SAVE £25

Triad 40 Lite £49.99
Including 3H40 alloy ball head.
Weight: 1.58kg
Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

Triad 60 Lite
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.
Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm
"An excellent value for money tripod"
Amateur Photographer Magazine
RRP £85 **NOW £59.99**

BH30 Ball Head	£19.99
BH40 Ball Head	£29.99

BENRO
GH1P
Superb gimbal head, with control handle. Side mounting for lens.
Weight: 0.8kg
Load: 12.0kg
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SAVE £100

GH2
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Weight: 1.4kg
Load: 23.0kg
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50mm F2.8 E	E+£79
70-140mm F4.5 PE	E+£599
75mm F2.8 EII	E+£59
100mm F4 E Macro	E+£169
105mm F3.5 E	As Seen £49
150mm F3.5 E	As Seen / E+£59 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E+£129
250mm F5.6 E	As Seen / E+£79 - £129
500mm F8 E	E+£399
120 E Mag	E+£39
Polaroid Mag E	E+ / E+£25 - £59
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Extension Tube E42	E+£39
Motorwinder E	E+ / E+£75 - £85
Motorwinder EII	E+£75 - £79
AEI Meter Prism	E+£59
Prism Finder E	Exc / E+£35 - £39
Speed Grip E	Exc / E+£15 - £25

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SQAM + WLF + 120 Mag	E+£199
50mm F3.5 PS	As Seen £79
50mm F3.5 S	As Seen £59
65mm F4 PS	E+£129
75-150mm F4.5 PS	E+£399
140-280mm F5.6 PS	E+£399
150mm F4 PS	E+£119
200mm F4.5 S	E+ / E+£109 - £129
SQA 120 Mag	E+£35
SQA 220J Mag	E+£75
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CDS MF Finder S	E+£79
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EOS 1N RS Body Only	E+£269
EOS 1N + E2 Booster	E+£149
EOS 1N + E1 Booster	Exc / E+£99 - £149
EOS 1N + BP-E1 Grip	E+£149
EOS 1N Body Only	Exc£99
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EOS 1 + BP-E1 Grip	As Seen £89
EOS 1 Body Only	Exc£99 - £79
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EOS 3 + E2 Booster	E+£149
EOS 3 Body Only	As Seen / E+£69 - £129
EOS 30E Body Only	As Seen £39
EOS 30 + BP300 Grip	E+£69
EOS 30 Body Only	E+ / E+£49 - £79
EOS 5 + V610 Grip	E+£49
EOS 50E + BP500 Grip	As Seen / E+£39 - £69
EOS 50E Body Only	E+£19 - £49
EOS 300DV Body Only	E+£25
15-85mm F3.5-5.6 IS USM	E+ / Mint £379 - £419
16-35mm F2.8 L USM MKII	E+£899
17-35mm F2.8 L USM	Mint £479
17-40mm F4 L USM	E+ / Mint £479 - £489
17-55mm F2.8 EFS USM	E+£529
17-85mm F3.5-5.6 IS USM	As Seen / E+£69 - £159
18-55mm IS 5.6 EFS	E+£49
18-55mm F3.5-5.6 IS STM (EOS M)	Mint £99
18-200mm F3.5-5.6 IS EFS	E+£289
20-35mm F3.5-4.5 USM	E+£149
24mm F1.4 L USM MKII	Mint £999
24mm F2.8 EF	E+£239
24-70mm F2.8 L USM	E+ / E+£779 - £849
24-105mm F4 L IS USM	E+ / E+£469 - £549
28mm F2.8 IS USM	Mint £389
28-80mm F2.8-4 L USM	E+£349
28-80mm F3.5-5.6 EF	E+£39
28-80mm F3.5-5.6 EFL	Exc£35
28-80mm F3.5-5.6 II	E+£59
28-80mm F3.5-5.6 USM II	E+£59
28-90mm F4-5.6 L USM	E+£59
28-105mm F3.5-4.5 USM II	As Seen £65
28-135mm F3.5-5.6 IS USM	As Seen / E+£299 - £189
28-300mm F3.5-5.6 L IS USM	E+£1,499
35mm F1.4 L USM	E+£739
35-135mm F3.5-4.5 EF	E+ / E+£59 - £79
35-135mm F4-5.6 USM	E+£99
40mm F2.8 STM	Mint £119
45mm F2.8 TS-E	E+£849
50-200mm F3.5-4.5 EF	Unused £99
50mm F1.2 L USM	Mint £949
50mm F1.4 USM	Mint £229
50mm F1.8 EF Mk1	E+£149
50mm F2.5 EF Macro	E+£159
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 USM II	E+£69 - £89
70-200mm F4 L USM + A/W Collar	E+£429
70-300mm F4-5.6 L IS USM	E+£249
70-300mm F4-5.6 L IS USM	E+£299
70-300mm F4.5-5.6 DO IS USM	E+£499
75-300mm F4-5.6 EF II	As Seen £49
75-300mm F4-5.6 USM II	E+£99
75-300mm F4-5.6 EF II	E+ / E+£89 - £99
80-200mm F4.5-5.6 EF II	E+ / E+£59
95mm F1.2 L USM MKII	E+ / Mint £1,299 - £1,349

100mm F2 USM	Mint £269
100mm F2.8 L Macro IS USM	Mint £569 - £589
135mm F2 L USM	E+ / Mint £749
200mm F2.8 L USM II	E+£389
300mm F4 L IS USM	E+£799
400mm F2.8 L IS USM	E+£4,399
400mm F4 DO IS USM	E+£3,899
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Sigma 10mm F2.8 EX DC HSM Fisheye	E+£359
Sigma 18-50mm F2.8 EX DC	E+£149
Sigma 18-125mm F3.8-5.6 DC OS HSM	E+£149
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Sigma 24mm F2.8 Super Wide II	E+£79
Sigma 24-70mm F2.8 IF EX DG HSM	E+£499
Sigma 28-105mm F4-5.6 UC AF	E+£69
Sigma 30mm F1.4 EX DC HSM	E+£199
Sigma 55-200mm F4-5.6 DC	E+£39
Sigma 55-200mm F4-5.6 DS OS HSM	E+£79
Sigma 55-210mm F4-5.6 Apo Macro	E+ / Unused £179 - £249
Sigma 70-210mm F3.5-4.5 Apo	Unused £59
Sigma 70-300mm F4-5.6 Apo Macro	E+£109
Sigma 75-300mm F4-5.6 Apo	E+£79
Sigma 75-300mm F4.5-5.6 Apo	E+£69
Sigma 100-300mm F4 Apo EX HSM	E+£399
Sigma 105mm F2.8 EX Macro	E+£249
Sigma 135-400mm F4.5-5.6 Apo	E+£249
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Tamron 17-50mm F2.8 XR Di II	Mint £179
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Tamron 70-300mm F4-5.6 LD	Unused £59
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Tokina 16-50mm F2.8 ATX Pro DX	E+£349
Tokina 24-200mm F3.5-5.6 SD	Unused £129
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Zeiss 50mm F1.4 ZE	E+£399
Zeiss 50mm F2 ZE Macro	E+£689
Zeiss 85mm F1.4 ZE	E+£749
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300EX Speedlite	E+ / E+£12 - £29
380EX Speedlite	E+£69
420EX Speedlite	E+£39
430EX Speedlite	As Seen / E+£29 - £39
480EX Speedlite	E+£99
540EX Speedlite	E+ / E+£49 - £59
580EX Speedlite	E+£129 - £149
580EX Macro Speedlite	E+£149 - £179
Sigma EF430T Flash	Unused £49
Sigma EF430ST Flash	E+£79
Sigma EF500 DG ST Flash	E+£79
Sigma EF500 DG ST Flash II	E+£79
Sigma EF500 ST Flash	E+£49
Sigma EF530 DG ST Flash	E+£59
Sigma EM-140 DG Macroflash	Unused £19
ML3 Macroflash	E+£59
MR-14EX Macro Ringlite	E+ / Unused £329 - £349
ST-E2 Transmitter	E+ / E+£79 - £89

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120mm F4 Apo Macro	E+£749 - £899
140mm F2.8 Sonnar	E+ / Unused £799 - £899
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MF8-2 Polaroid Mag	E+ / E+£99
MSB1 Flash Bracket	Mint £179

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G2 + 45mm F2	E+£549
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G1 Body + GDI Back	E+£199
G1 Body only	E+£179 - £199
16mm F8 G + Finder	Mint £99
21mm F2.8 G + Finder	E+ / Mint £549 - £649
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45mm F2 G	E+£189
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TLA140 Flash	E+ / Mint £39 - £59
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ST Body + P7 Battery Pack	E+£249
ST Body Only	E+£229
RTS2 Body + Motordrive	E+£199
RTS2 Body + Winder	E+£169
RTS2 Body Only	E+£149
RTS + Winder	E+£149

Aria Body Only	E+£129
167MT Body Only	E+£59 - £89
137MA Body Only	E+£69
137MD Body Only	Exc£35
139 Body + Winder	E+£75
139 Quartz Body Only	E+£59
Preview Body Only	E+ / Unused £49 - £249
28-70mm F3.5-4.5 MM	E+£259 - £279
28-80mm F3.5-5.6 AF	New £399
45mm F2.8 AE	E+ / Mint £189 - £199
45mm F2.8 MM	E+£199
50mm F1.4 MM	E+£225
50mm F1.7 MM	E+£99
60mm F2.8 AE Macro	E+£469
70-200mm F4-5.6 AF	E+£499
70-300mm F4-5.6 AF	E+ / Unused £449 - £799
80-200mm F4 MM	E+ / E+£179 - £249
100mm F3.5 AE	E+£239
100mm F3.5 MM	Unused £389
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180mm F2.8 AE	Unused £599
180mm F2.8 MM	E+£349
200mm F3.5 AE	E+£199
200mm F4 AE	Unused £449 - £499
300mm F4 AE	E+£299
Yashica 135mm F2.8 DSR	E+£29
Yashica 300mm F5.6 ML	E+£69
TLA20 Flash	E+ / E+£15 - £39
TLA280 Flash	As Seen / Unused £39 - £149
TLA30 Flash	E+ / E+£25 - £39
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Fuji X-M1 Silver Body Only	Mint £249
Fuji X-Pro1 Body	E+£449 - £499
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Olympus E-P2 Chrome Body Only	E+£149
Olympus E-P3 Body Only - Black	E+£219
Olympus E-P5 Black Body Only	E+ / Mint £449 - £549
Olympus E-PL1 Black + 14-42	E+£149
Olympus E-PL1 Black Body Only	E+ / E+£99 - £109
Olympus E-PM1 + 14-42mm Black	E+£129
Olympus E-PM2 + 14-42mm - White	Mint £199
Panasonic G1 Body Only	Exc / E+£59 - £74
Panasonic G10 Body Only	Mint £79
Panasonic G5 Body Only	E+£139
Panasonic G6 Body Only	Mint £299
Panasonic GF-1 Body Only	E+£79
Panasonic GF-2 Body Only	Exc / E+£59 - £79
Panasonic GF-3 Black Body	E+ / Mint £89 - £119
Panasonic GF-3 Red Body	Mint £129
Panasonic GF-6 Body Only	E+£239
Panasonic GH-2 Body Only	E+ / Mint £279 - £349
Panasonic GH-3 Body Only	E+ / Mint £579 - £649
Panasonic GM1 + 12-35mm Asph	E+£399
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Pentax Q Body Only	Mint £169
Pentax Q 8.5mm F1.9	E+£129
Samsung NX10 + 18-55mm	E+£179
Samsung NX100 + 20-50mm	E+£99
Samsung NX11 + 18-55mm OIS	E+£189
Samsung NX100 + 20-50mm	Mint £159 - £175
Sony A7R Body Only	Mint £1,349
Sony NEX3 + 16mm F2.8	E+£239
Sony NEX3N Body Only	E+£149
Sony NEX5 + 16mm F2.8	Mint £209
Sony NEX5 + 18-55mm + Flash	E+£189
Sony NEX3N + 18-55mm + Flash	E+£249
Sony NEX7 + 18-55mm	E+£489 - £549
Sony NEX7 Body Only	E+£449

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18mm F2 XF R	E+ / Unused £299 - £319
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55-200mm F3.5-4.8 OIS XF	E+£449

4/3rds Lenses

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Olympus 8mm F3.5 Fisheye Zuiko D	E+£399
Olympus 9-18mm F4-5.6 ED Zuiko	Mint £299
Olympus 11-22mm F2.8-3.5 Zuiko	E+£149
Olympus 12-60mm F2.8-4 ED SWD	E+ / E+£349 - £399
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E+£179 - £229
Sigma 18-50mm F2.8 EX DC	E+£159
Sigma 24mm F1.4 EX DG	E+£189
Panasonic 25mm F1.4 Summilux D	Mint £599
Olympus 25mm F2.8 Zuiko	Mint £139
Sigma 30mm F1.4 EX DC HSM	E+£249
Olympus 35mm F3.5 Macro Zuiko	E+£139 - £149
Olympus 40-150mm F3.5-4.5 Zuiko	E+£49 - £59
Olympus 40-150mm F4-5.6 ED Zuiko	E+£59 - £69
Olympus 50-200mm F2.8-3.5 ED	Mint £449
Olympus 70-300mm F4-5.6 ED Zuiko	E+£199
Sigma 105mm F2.8 EX Macro	E+£229
Olympus EC14 Zuiko Tele Converter	E+£199

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E+£729
Olympus 12-40mm F2.8 M Zuiko	Mint £635 - £649

Olympus 12-50mm F3.5-6.3 M Zuiko	E+ / Mint £179 - £189
Panasonic 12.5mm F12 G 3d	Mint £119
Olympus 12mm F2.0 ED LTD Black	Mint £550
Panasonic 14-42mm F3.5-5.6 Asph OIS	E+£89
Olympus 14-42mm F3.5-5.6 M Zuiko ED	E+£99 - £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	Mint £49
E+£119 - £129	E+£125
Olympus 17mm F1.8 M Zuiko Silver	Mint £279
Olympus 17mm F2.8 M Zuiko - Black	Mint /
Unused £129 - £149	
Olympus 17mm F2.8 M Zuiko - Silver	E+£109 - £129
Panasonic 20mm F1.7 G Pancake	E+ / Mint £199 - £219
Voigtlander 25mm F0.95 Nokton	E+£539
Panasonic 25mm F1.4 DG Summilux	E+£349
Olympus 40-150mm F4-5.6 ED M Zuiko	Mint £129
Panasonic 45-175mm F4-5.6 Asph Vario PZ	Mint £249
Panasonic 45-200mm F4-5.6 OIS	E+£169
Olympus 45mm F1.8 M Zuiko - Black	E+£179
Olympus 45mm F1.8 M Zuiko - Silver	E+ / Mint £175 - £189
Olympus 75mm F1.8 ED Silver M Zuiko	Mint £599

NEX Lenses

Sony 16-50mm F3.5-5.6 PZ OSS	E+£159
Sony 16mm F2.8 Nex Lens	Mint £99
Sony 18-200mm F3.5-6.3 OSS	E+£369
Sony 18-55mm F3.5-5.6 OSS	E+ / Mint £79 - £89
Sony 24mm F1.8 E	Mint £499
Zeiss 32mm F1.8 Touit E	Mint £399
Sony 50mm F1.8 OSS	Mint £159

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	E+£599 - £749
Canon EOS 1D MkIII Body Only	As Seen / E+£689 - £789
Canon EOS 1D MkIII Body Only	As Seen £250
Canon EOS 1D MkIII Body Only	E+ / E+£349 - £749
Canon EOS 7D Body Only	E+ / Unused £629 - £839
Canon EOS 5D MkIII Body Only	E+£1,849
Canon EOS 5D + BG-E4 Grip	E+£429
Canon EOS 5D Body Only	E+£389
Canon EOS 60D Body Only	E+£449
Canon EOS 50D Body Only	E+£349
Canon EOS 30D Body Only	As Seen / E+£99 - £159
Canon EOS 20D + BG-E2 Grip	As Seen £99
Canon EOS 20D Body Only	As Seen / E+£89 - £79
Canon EOS 10D Body Only	As Seen £79
Canon EOS 300D + 18-55mm	E+£89
Canon EOS M + 18-55mm	Mint £299
Canon EOS M + 22mm F2	Mint £289
Canon EOS Rebel T2i Body Only (550D)	E+£219
Fuji S2 Pro Body Only	E+£149

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SCANNERS, MID-RANGE TO HIGH-END, MOST FORMATS AVAILABLE S/H

DIGITAL 20-126mmLENSES IRIS/SHUTTER £NEG

HORSEMAN VIEW-DIGITAL CAMERA, HASSELBLAD H3039+80mm £NEG

BOWENS/ELINCHROM FLASHES, REDHEAD/BLONDE LIGHTS £LOTS

PROFOTO 7a12/2400/7b, LUMEDYNE PORTABLE FLASH £LOW PRICES

ESOTERICA/EXOTICA/CLASSICA

ALPA 360° ROTOCAMERA, ASNEW £NEG
ALPA 6c.9/10/11-SH-LENSES £ASK
BESSA L/7R+LENSES 12-90mm £ASK
BRONICA-ETRS/DAVE+LENSES £ASK
BRONICA GS1+50-250mm+Accs £ASK
CANON 1D MK11/BXD-UNUSED? £795-£1495
CANON WFT-E2 TRANSMITTER £295-£425
CANON 1DS MK11/UNUSED £645-£1295
CANON EOS 10D1/1DS/ASNEW £345-£645
CANON EOS 10D/BXD/ASNEW £275-£545
CANON 5D MK11/BXD-ASNEW £895-£1175
CANON EOS 5D/BXD/ASNEW £395-£625
CANON EOS 300/400/500 £195-£425
CANON 550/600/650D/ASNEW £275-£375
CANON EOS MHS/NEW? £225-£395
CANON F1/F1n/UNUSED £OFFERS
CANON FD 17/20mm/ASNEW £175-£345
CANON FD 24f1.4/85f1.2L £545-£795
CANON FD50/100 MACRO+TUBE £120-£275
Canon FD 50-300mm L+Hood £395-£1475
CANON FD 300f4.300f2.8 £345-£1195
CANON FD 400mm f2.8, 800mmf5.6 £NEG
CANON VT/V11+50mmf1.39 £NEG
CANON 50mm f2.1.39 £425-£775
CANON EOS 14f2, BLA.11 £1195-£1495
CANON EOS 135f2.8/135f2L £245-£725
CANON EOS 200mm f1.8L £2495-£3175
CANON EOS 300mm f2.8, BLA.15 £1245-£3275
CANON EOS 400mm f2.8, BLA.11 £2475-£3995
CANON EOS 500f4.5L £2275-£3245
CANON 16-35 f2.8, BLA.11 £745-£995
CANON EOS 17-40L/UNUSED £475-£545
CANON 17-55f2.8 EFS £475-£545
CANON EOS 20-35 f2.8L £475-£675
CANON 15-85, NEW, NO BOX £525
CANON EFS 17-85/unused £109-£245
CANON 24-70 f2.8, BLA.15 £875-£1125
CANON 24-105f2.8-70L/ASNEW £245-£575
CANON 28-300S/UNUSED £1295-£1995
CANON 35-350mm-ASNEW £795-£1195
CANON 70-200 f2.8, BLA.15 £695-£1275
CANON 70-200 f4/LA.15 £345-£725
CANON 100-400f5.6/BXD, UNUSED £845-£1125
CAF-SIGMA 120-300f2.8 £895-£1275
CAF-SIGMA 100-300f4.5 £385-£525
CAF 12-24 SIGMA-Fullframe £345-£495
CANON EX SPEEDLITES £125-£325
CAF SIGMA EM140 M-FLASH £195-£275
CONTAX N1+24-85AF/UNUSED £545-£995
CONTAX 25, 28mmf2.8/28f2 £195-£1175
CONTAX 85f1.4/135f2 £425-£1275
CONTAX T /BXD/NEW? £225-£695
CONTAX T2, GOLD/BLACK/NEW? £475
CONTAX T2, TITN £245-£375
CONTAX T3-ANNU 70f8 £775
CONTAX 645+80f2+Back £1295-£1995
CONTAX 645 Lenses+45-210mm £1645-£3995
CONTAX 645 35mm, 120MMAKRO £1125-£1595

CONTAX G LENSES/BLACK/NEW £LOTS
ENLARGERS-From 35mm-10x8 £ASK
EXACTA Vx, VARIOUS+LENSES £ASK
FLUID HEAD/OTHER TRIPODS COME TO SHOP
FUJI S1, S2, S3 BODIES £79-£295
FUJI SWD65S 65/300f3 £6750
FUJI 645, MF/AF £345-£595
FUJI GW670, 690, 90mm £525-£995
FUJI GS/W690, 690mm/BOXED £745-£1195
FUJI PANO, GX617+40f1.0/50mm £1675-£2650
617LENSES 90f50f1.8/300 £1195-£1795
FUJI GX617 90-300 LENS/SHADES £675-£1195
FUJI GX680 MK3+135mm, NEW? £NEG
FUJI GX 680 MK1-3 Comp £895-£595
FUJI GX680 LENSES 50-300mm £ASK
FUJI 50mm GS-M/GX680/NEW? £1495
FUJI GX680 500mm+Accs, rarity £ASK
GANDOLFI FLUOUS/5x4-10x8 £ETAK
HASSEL PWE45/BXD-NEW? £325-£995
HASSEL PRISM-PM45 £75-£375
HASSEL AUTUMAT-GRIP/SPLIT £195
HASSEL EXPAN 45mm/90mm/NEW? £275-£495
HASSEL EXPAN CAPSHOODS £25-£50
HASSEL 100mm CF/ASNEW £599-£1545
HASSEL 9035WC COMP/ASNEW £1975-£2795
HASSEL 202FA COMP £1495-£1995
HASSEL 205TCC COMP/ASNEW £2895
HASSEL 205FCC PROTOTYPE £6750
HASSEL E12f16 Mag/NEW £145-£395
HASSEL 60-120 FEW £695-£1295
HASSEL 50f1.0/CM-80/ASNEW £995-£1795
HASSEL 5030WC COMP/NEW? £1195-£2625
HASSEL H1, Comp/ASNEW £1795-£2475
HASSEL H1+PHASE ONE P25 £NEG
HASSEL H1LENSES 35-300mm £1195-£2495
HASSEL 180mm CF/ASNEW £795-£1325
HASSEL 150/250mm T/ASNEW £1245
HASSEL 120mm CF/AF/MK £745-£1675
HASSEL 140-280mm/NEW? £575-£1695
HASSEL H2, COMP, NEW UK £3475
HASSEL 30/40mm CF-FL/ASNEW £895-£1995
HASSEL 250mm FE/ASNEW £695-£1145
HASSEL/METZ 4504 TTL FLASH £ASK
HASSEL SCA 300 ADAPTER £145
KODAK CARTRIDGE TRAYS, BOXED £625
KONICA HEXAR RF+50mm/UNUSED £775-£1495

LARGE FORMAT LENSES, 35-600mm £LOTS
LEICA UMR FILMS, NEW? £ASK
LEICA 11f6 BODY/NEW? £599-£1475
LEICA 5mm, 9cm SUMMICRON SCREW £ASK
LEICA SUMARIT 19f3.5cmf1.5 £475-£595
LEICA ZEISS 25f18mm, NEW £825-£1045
LEICA 21mm, 24mm f2.8M/ASPH £1395-£2495
LEICA 35mm f2M/ASPH £1275-£1695
LEICA 35mm f1.4/ASPH £1595-£2845
LEICA 50mm f2.1, 4/ASPH £895-£1195
LEICA M3.5/DW/ASNEW £545-£1395
LEICA M1, M2, M3, M4-2P £LOTS-£ASK
LEICA CL/ANNU BODY £445-£795
LEICA CL+LENSES £ASK
LEICA M4 CHR/BOXED/ASNEW £NEG
LEICA M4 METERS/ASNEW £125-£245
LEICA M4 CASE, BOXED, UNUSED £NEG
LEICA M5.3/BXD-UNUSED £695-£1975
LEICA M6 TITANIUM/UNUSED £1475-£1995
LEICA M6/TTL CHR/BXD-UNUSED £795-£1195
LEICA M7/BOXED, UNUSED £1375-£2295
LEICA M8/ASNEW £1395-£1895
LEICA M9/M9P BXD, ASNEW £2695-£2995
LEICA R8/R9/BXD-ASNEW £425-£1195
LEICA PROJECTORS/LENSES/NEW £ASK
LEICA MINILUX ED BOGNER/BXD £199-£795
LIGHT METERS OLD TO LATEST £29-£495

LINHOFF MASTER/TECHNICARDAN SEVERAL-£ASK
MAMIYA PRESS+LENSES 50-250 £ASK
MAMIYA RZ67-11+110, BXD, ASNEW £895
MAMIYA 645 AF/AFD COMP £795-£1195
MAMIYA 35/55-110AF/UNUSED £525-£1445
MAMIYA 120MFMACRO 645/AF £795-£1299
MAMIYA 7-11+80mm/ASNEW £1195-£1695
MAMIYA 7/7-11 Body £399-£995
MAMIYA 7 LENSES 43-210mm/NEW £ASK
MAMIYA RZ67/11+110mm £425-£699
MAMIYA RZ PHASE-ONE PLATE £345-£475
MAMIYAFLX 55mm/1050S/180S £6275
MINOLTA/SONY 17-35mm/NEW £295-£595
MINOLTA APQ 100-300/400mm £295-£595
NIKOR 500AF/600SIGMA-SONY £295-£595
MINOLTA/SONY 35-105f2.8 TMRN £475
MINOLTA 300mm f2.8APO ROLLAX AE £ASK
MINOLTA-AF16, 20, 24, 35, 85, 100 £ASK
MINOLTA 70mm 1.4x2xAPQ £195-£275
MINOLTA DYNAX 7, 9/BXD-NEW? £145-£475
MINOX M6C/TOURING, BOXED £6495
NIKOR 654, 90f4.5, COPAL £795-£1175
NIKON S3 OLYMPIC+50f1.4 £NEG
NIKON SP 5p Ed+35f1.8, NEW? £6995
NIKON 28f1/BOXED/UNUSED? £495-£775
NIKONOS 1VAF+35/UNUSED? £295-£795
NIKON PC-SHIFT 28mm, 35mm £ASK
NIKON 14mm18mm f2.8AFD £745-£995
NIKON 8mmf4.5SIGMA FISH, NEW? £425
NIKON 8mm f2.8AIS, CASED £3775
NIKON 15mm f3.5/ASNEW £675-£1395
NIKON 16mm f2.8DAIS £395-£575
NIKON 18mm f3.5f1.4 AIS £495-£775
NIKON 35mm f1.4/AFS £575-£795
NIKON F1 2.50, 55mm/AFS £375-£545
NIKON 60mmf105mm Micro £245-£525
NIKON 85mm f1.4 AIS £495-£875
NIKON 85mmf1.4 8f1.4AF £225-£845
NIKON 105f1.8/135f2 AIS £499-£899
NIKON 120 MEDICAL/NEW? £1245-£1995
NIKON 200f2.8/600f5.6AFS £1395-£2475
NIKON D300f5.6/BXD, ASNEW £295-£595
NIKON 16-85AFS/BXD, UNUSED £295-£375
NIKON 17-35mm f2.8 AFS £795-£1175
NIKON 17-55mm f2.8, AFS £595-£795
NIKON 20-35mm f2.8, AFD £475-£695
NIKON 18-70/135 DX AFS £129-£169
NIKON 18-200mm VR £245-£325
NIKON 28-45mm AI £395
NIKON 28-45mm f2.8 AFS £895-£995
NIKON 24-120mm/VR £145-£345
NIKON 35-70mm f3.5, S/MF £295-£575
NIKON 35-70mm f2.8, AFD £395-£575
NIKON 70-200f2.8, VR/AF1 £1995-£1295
NIKON 70-210AFD/70-300ED £175-£295
NIKON 80-200f2.8, AFD/AFS £395-£995
NIKON 80-400mm VR/UNUSED £595-£845
NIKON 50-300mm f4.5AF £975-£1525
NIKON MEDICAL 200f5.6 £495-£1125
NIKON 300mmf2.8 AFS £675-£1275
NIKON 400f2.8/600f4.5/AFS £775-£1145
NIKON MF 200-600mm £3795
NIKON MF 190-600mm £3795
NIKON 180f2.8AFD £375-£549
NIKON 300mm f4 ED/AFS £345-£945
NIKON 300mmf2.8AF/AF £1495-£3250
NIKON 400mm f2.8 A/F £2995-£3995
NIKON AF 200-500 TMRN £645-£745
NIKON SB 29 MACROLITE £299
NIKON SB-R1C1 MACROKIT £475
NIKON SB-21 MACROLITE-F3 £275
NIKON SPEEDLITES SB28-910 £69-£299
NIKON DW-17 3-3F 8mag UNUSED £225
NIKON DAQO, DW30, DW31, MF28 £NEG
NORMAN 24/400C PORTA-FLASH £395-£625
OLYMPUS OM3-4f1/UNUSED £295-£1125
OLYMPUS OM3-130/300/300 £ASK
OLYMPUS 8mmFISHEYE DIGITAL £645
OLYMPUS 9-18mm MICRO 4/3rd £375
OLYMPUS 11-22f1.7-14mm/NEW £595-£1295
OLYMPUS 14-54mm/NEW? £245-£395
OLYMPUS 12-60f5.0/2M18-180 £ASK
OLYMPUS 50-200f2.8-3.5ASNEW £725
OLYMPUS DIGITAL FLASHINGS £ASK
OLYMPUS PEN FT-BL+42mm f1.4 £845
OLYMPUS PEN-FIT+20-200LENSES £ASK
PENTAX 67-MF/67+75.90mm £495-£695
PENTAX 67 55-100f90-180 £ASK
PENTAX 67 AUTO BELLOWES £295-£595
PENTAX 67 300/400/500mm £425-£1695
PENTAX LX BODY/UNUSED £225-£675
PENTAX 31f43/77mm LIMITED £NEG
PENTAX 35mm FISH 6x7/NEW? £475-£995
PENTAX 645AF 33-55/35-45-85 £NEG
PENTAX 645AF 45f1.2/90-160 £ASK
PENTAX 15mm SMC/MIA £575-£995
PENTAX M42/SNC-M4 LENSES £LOTS-£ASK
PENTAX M42 PANCACHE, ASNEW £245
PENTAX FA 50mm/100mm MACRO £275-£395
PENTAX AF 65f1.4, ASNEW £875
PENTAX 50-135f2.8/60-250 ED £899-£695
PENTAX 16-50f2.8/12-24mm £645-£935
PENTAX AF TAMRON 28-75f2.8 £325
PENTAX AF 70-200f2.8 SIGMA £495
PENTAX ED 200f2.8/300f4.5DM £675-£825
PENTAX AF 350/540FZ NEW? £229-£345
POLAROID 180/190/195 £395-£695
PROFOTO 7B LANTERN FLASH £1995-£1995
PROFOTO 7B BATTERY £ASK
PROFOTO 7B MULTI-CHARGER £295
QUANTUM Q-FLASH OUTFITS £ASK
RICOH GR1/S/BXD, ASNEW £165-£345
ROSS 10x8 Mahogany+Brass Lenses £NEG
RODENTOCK 55, 75, 90, 115mm £695-£1375
RAYNOX 180ddg PRO VERTER, NEW £545
ROLLEI-CORDS/FLEX, EARLY £ASK
ROLLEI-CF, C.D.E.F. £245-£1695
ROLLEI-SL35, GERMAN, BOXED, NEW? £NEG
ROLLEI SL65/EASE, COMPLETE £799-£1995
ROLLEI 50f1.6, 150mm HFT SL66 £ASK
ROLLEI SL66/600 PENTAFLEX £175-£295
ROLLEI POSSO180f2.8/55f1.8 £NEG
ROLLEI P0 60mm f1.10f2.140-280 £NEG
ROLLEI-35, 35S, 35SE/ASNEW £225-£495
ROLLEI AFM 35 Supercompact £245
ROLLEI 6x6 PROJECTORS £395-£745
SEKONIC 1608/718/778METERS £275-£495
SIGMA 180f2.8 1.2 MACRO, NAF £475
SIGMA 70-200mm f2.8CAF/NAF £295-£645
SIGMA 135-400, CAF/NAF, NEW? £295-£595
SIGMA 150-500 0.5 CAF/NAF £575-£625
SIGMA 170-500, CAF/NAF/SONY £295-£425
SIGMA 50-500mm, CAF/NAF/NEW? £625-£895
SIGMA EM-140MACROFLASH, CAF/NAF £275
SINAR F1/F2, P1/P2, 5x4-10x8 £LOTS-£ASK
SINAR NORMA 10x85x4, superb £1495
SIGMA 14mmf2.8 CAF/PENTAX AF £475-£699
SIGMA 10-20 CAF/NAF/PF/AF/SNY £265-£375

SIGMA 12-24mm f2.8 CAF/NAF/NEW £445-£525
SONY E 16-50mm, POWERZOOM £199
SONY E 18-55, 16f2.8 £125-£195
SPOTMETERS-PENTAX, MINOLTA, ZONE £ASK
SUPER ANGIULON XL 55/65/75/90 £ASK
TOKINA 11-16mmf2.8 CAF/NAF £329-£425
TAMRON 300mm f2.8 RF £495-£875
WISTA 5x4/10x8, CHERRY/ROSEWOOD £ASK
WESTON EUMASTER-11(NEWCELLS) £159
YASHICA DENTAL-11, CAMERA £325-£495
ZEISS SLP-KONTA 534f16 £375-£695
ZEISS BIOTAR 7.5cm f1.5(M42) £NEG
ZEISS 40/120mm PQ ROLLAX SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE £325
ZEISS 200/300f4 FINDER-CONTAPLEX £275-£495
ZEISS 21mm+FINDER-CONTAPLEX £995
ZEISS 35f2.5/25f2.8-CONTAPLEX £6495
ZUIKO 21mm/90mmf2.0M £745-£1095
ZUIKO 35mm SHIFT/ASNEW £375-£545
ZUIKO 350mm f2.8/OMICASED £NEG
ZUIKO OM LENSES, HUGE STOCKS £ASK
5x4 DARK SLIDES, FIDELITY LAST £620
10x8, 5x7, WH-PLATE DDS £NEG

SONY-MINOLTA FANS—NEW LENSES—LOW LOW PRICES PLEASE ASK

USED DIGITAL SLR CAMERAS AND LENSES

CANON EOS 100/200/D60 £395-£165
CANON 300-400D+18-55 £145-£195
BG ED3-030, D60, 10D £89-£89
FUJI S1/S2/S3/S5PRO £85-£445
Kodak DCS Pro/C, N/NEW? £ASK
Kodak DCS Pro1.4/5f12 £545-£745
Kodak DCS 420, 520C, 760 £OFFERS
LEICA DIGILUX 3+1+4-50 £695-£825
Minolta RD175/Dynax Mountl £OFFERS
PANASONIC G1-G6/GF, GH £75-£699
PANASONIC LENSES, NEW, USED £ASK
SAMSUNG GX20, 14, 8mp, NEW? £295
SONY A330/350/550/700 £175-£395
SONY ALPHA LENSES £LOTS-£ASK
NIKON D70/70s/D100/D1-X £95-£225
NIKON D2H/D2X/D2XCS/D2 £295-£995
NIKON D200/300/D300s £199-£595
OLYMPUS DIGITAL BODIES £LOTS-£ASK
OLYMPUS 4/3+M4/3rd LENSES £LOTS-£ASK
LEICA 14-50mm f2.8-4 £279-£375
PENTAX K100/200 BODY £199-£325
BATTERIES, CHARGERS, ETC £ASK

HOYA B0181/55ABC, N02f4, FL-W, CIR-POL—43mm-62mm £ASK

35mm FILM CAMERAS, MOST MAKES £LOW-LOW PRICES

ARRIFLEX CAMERAS+LENSES, LOTS & LOTS-OF £ASK

PROFESSIONAL DIGITAL BACKS + BODIES ALL MAKES OF NEW PRO BACKS SUPPLIED AT COMPETITIVE PRICES!

Various BY SONY, JEC, KODAK, SHARP, PANASONIC, ETC £LOW
SONY WPLI-FM21 f2 PROJ LENS £OFFERS

FIXED LENS DIGITAL CAMERAS

CANON POWERSHOT PRO-1/NEW? £175-£295
CANON POWERSHOT G2-G12 £399-£295
CONTAX TS3 DIGITAL, BXD, ASNEW £275
LEICA DIGILUX 1/2/3-body £145-£475
LEICA D LUX 2/3/4/unused £165-£345
Minolta Diage 22-Z7/boxed £59-£99
Nikon Coolpix, various £249-£275
Olympus E20, SP510, C950 £99-£139
Pentax 120mm f5.6/chr/BL £245-£395
Ricoh GR Digital 1-3 £125-£225
Ricoh GX100/200+VF/NEW £125-£295
Sigma DP1-DP2s/ASNEW £165-£275
Sony DSC PWT7/ASNEW £45-£275
Sony DSC F117/F828/UNUSED £125-£399
Various 2-16MP cameras £LOW

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS £LOW PRICES

LARGE FORMAT 5x4, 5x7, 10x8 ETC

ARCA SWISS 5x4 £145-£945
CAMBO 5x4, 10x8 £195-£935
GANDOLFI PM45/DEVERE £149
PM90/PM90X/BOXED/UNUSED? £225-£795
NC2H0-3HC-3-70/Metepress £69-£275
A12, A16, A22/125/26/28 £49-£225
A32 black/bxd/NEW? £345-£595
12-ay-Pola-80, 70mm Backs £49-£49
P

Circular Filters

Circular Polarising Filters		ND 1000 Filters*	
49mm	£15.75	46mm	£20.00
52mm	£16.00	49mm	£21.00
55mm	£16.00	52mm	£21.50
58mm	£16.00	55mm	£23.00
62mm	£16.50	58mm	£24.50
67mm	£17.00	62mm	£26.00
72mm	£18.00	67mm	£27.00
77mm	£20.00	72mm	£28.00
82mm	£25.00	77mm	£30.00
86mm	£32.50	82mm	£35.00

Sizes: 25 to 86mm

*STOP PRESS... SRB's ND1000 wins best value in PHOTO PLUS big stopper group test

Awarded 4 Stars from AP, Feb 2014



Infra Red Filters

49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95

Sizes: 28 to 105mm

UV Filters

49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50

Sizes: 25 to 105mm

ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full ND Filters

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

Hard & Soft ND Grad Filters

46mm	£9.50
49mm	£9.50
52mm	£10.50
55mm	£10.50
58mm	£12.50
62mm	£13.50
67mm	£14.50
72mm	£15.50
77mm	£15.50
82mm	£18.50

Sizes: 40.5 to 82mm

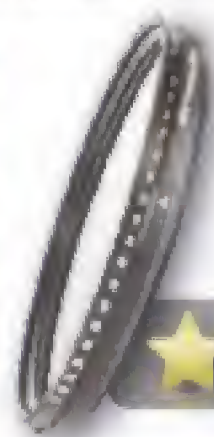
ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00



Awarded 4 Stars from AP for quality & Value



Stepping Rings

This is just some of our stock, we have every size step ring available. You name it and we'll make it.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

Square Filters

ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter**	£29.95

**Max 5 stars from Digital Photo for Build & Image Quality, and Value for Money
Digital Photo Gold Award In Group ND Test, April 2014



Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

ND Filter Kits



- 3 ND/Grad Filters - 1 Wallet
- 1 Holder - 1 Cloth
- 1 Adaptor Ring

A Size	£49.95
P Size	£44.95
P Size W/A	£44.95

Available in: Full, Soft & Hard

Square Filter Sets

Landscape £37.50

- 1 Sunset Graduated Filter
- 1 Blue Graduated Filter
- 1 Neutral Density Filter

Black & White £39.95

- 1 Red Filter - 1 Yellow Filter
- 1 Orange Filter - 1 Green Filter

Individual Square Filters

Sizes: A & P unless stated

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
Yellow	£12.50
4x Star Effect*	£12.50
6x Star Effect*	£12.50
8x Star Effect*	£12.50

*P Size only

Accessories

Canon EOS Remote Shutter	£24.95
Panasonic Remote Shutter	£24.95
Nikon Remote Shutter	£24.95
2-Way Camera Spirit Level	£9.50
3-Way Camera Spirit Level	£12.50
Memory Card Cases	£9.95
40cm 2-in-1 Reflector	£8.95
80cm 2-in-1 Reflector	£12.95
110cm 2-in-1 Reflector	£15.95
60cm 5-in-1 Reflector	£13.95
80cm 5-in-1 Reflector	£17.95
110cm 5-in-1 Reflector	£21.95
Rainsleeves Pack of 2	£5.00
White Balance Caps	£9.95

Adaptors

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Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95
Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95
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Fuji X1 Pro	to Leica M	£29.95
Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
Fuji X1 Pro	to Olympus OM	£29.95
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Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95
Nikon	to M42	£24.95
Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95
Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
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Lee Seven5

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Lee SW150

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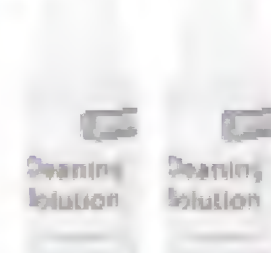
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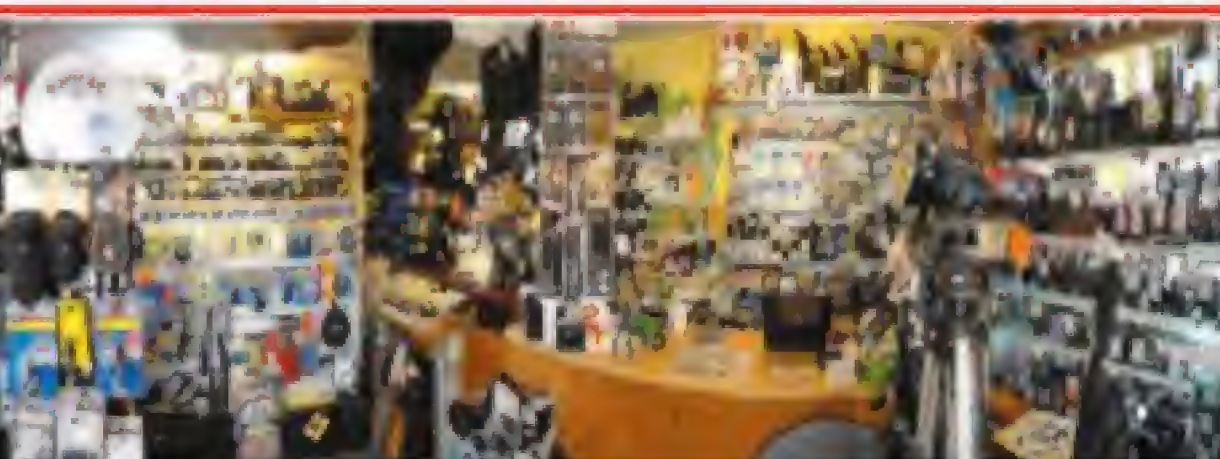
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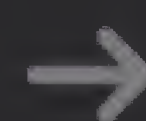
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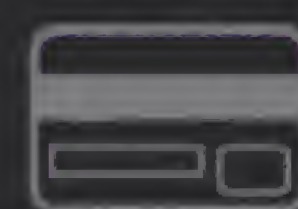
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Final Analysis

Roger Hicks considers...

Keith Haring, 1987, by Annie Leibovitz

K eith Haring (1958-1990) was an artist who believed that art should be affordable. His graffiti-style work was deceptively simple and graphic, and he sold a lot of it through his Pop Shops in New York City and Tokyo, in the form of buttons, posters and more. It is tempting to call it 'primitive', but this picture, from the spectacular new Annie Leibovitz book *Title TK* (Taschen, 2014), was effectively a collaboration between Haring and Leibovitz in 1986/1987 and brilliantly calls into question the nature of the term 'primitive' as applied to modern art.

Leibovitz constructed an all-white room, complete with furniture – hardly a 'primitive' setting. Haring then decorated it – and himself – with designs that seem to go back to the Stone Age. In the original concept he was to have been partially clothed, but both he and the photographer realised that the picture would work far better if he were completely nude – and this itself raises questions about how we perceive the 'primitive' and the 'modern'. If Haring were a Stone Age tribesman pictured in *National Geographic*, we should find his nudity and flamboyant body painting natural, with only the veriest prude objecting to it. Yet in this setting, with those glasses and with this pose, he and Leibovitz are challenging us not to be shocked.

Conspicuous consumption

As part of its expensive and contrived primitivism, this picture raises the question of how far you can, or should, go in constructing a portrait, or indeed any photograph. Photography, like all art, can become a form of conspicuous consumption, a phrase coined by Thorstein Veblen in his book *The Theory of the Leisure Class* (1899). Today, a 'Veblen good' is defined as one



Title TK by Annie Leibovitz is available as a collector's edition (in a choice of four dust jackets) and as an art edition with a fine-art print and all four dust jackets. Visit www.taschen.com for details

'As part of its expensive and contrived primitivism, this picture raises the question of how far you can, or should, go in constructing a portrait, or indeed any photograph'

where the price-demand curve is reversed, with the higher the price, the greater the demand.

Are Leibovitz's pictures Veblen goods? She is without doubt one of the greatest photographers alive today, but why is she so much in demand? That she is a brilliant artist is undisputed, but would she be as much in demand if she were less expensive to hire, or – ignoring her day rate – if her sets were not quite so

elaborate and quite so expensive to construct? Why are so many people happier with the starving artist than with the successful artist?

I don't want to like this picture. It's too self-referential, too full of itself, too... let's be honest, too expensive. It probably cost more to set up than an Indian villager earns in a year, or maybe a decade. But despite myself, I do like it. Art transcends rationality.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Roger Fenton



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